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THE ETUDE

FOR THE TEACHER · STUDENT & LOVER OF MUSIC

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CHRISTMAS AND CHRISTMAS PRESENTS

Very few people ever stop to think that most of the things we commonly associate with Christmas have little to do with the religious side of the festival of the birth of Christ. The Yule log, the holly and the mistletoe, and indeed the very presents themselves, are really more of pagan origin than of Christian. It

seems as though all of the nations of the world which have adopted Christianity have sought to associate the brightest and most wholesome customs with the chief festival. Christmas customs are no longer the sole property of those who subscribe to the Christian beliefs, for in hundreds of homes of people of other theological tendencies, including some of the Hebrews in our large cities, Christmas trees sparkle and the voices of the little folks grow merrier and merrier throughout the whole holiday season, and on all sides the spirit of giving and generosity is cultivated.

What a pretty custom it is that prompts us to think of our friends and send them emblems of our feelings at Christmas-tide! The Christmas gift is best when it carries with it the emblem of the good cheer and "wholeness" that the Christmas holidays typify. The gift that is weighted down with the thought, "Oh dear, I wish that this horrid Christmas festival, which empties my pockets and obliges me to give presents to people I don't like, would never come around!" is not a Christmas gift in any sense of the word, but a form of hypocrisy which can not be too severely condemned.

However, the Christmas season does afford us an opportunity to give our friends tokens of our feeling for them, and the musician and music teacher can find hundreds and hundreds of articles from which to select suitable presents.

The Christmas gift should never be used to buy favor or to advertise the teacher, but the gift of a suitable book, an attractive calendar, a piece or a collection of pieces, some pretty musical picture nicely framed, a music roll, or a metronome given as a reward at the Christmas season is doubly prized by the pupil, for it carries with it the idea that the pupil has earned it.

BROADENING YOUR MUSICAL WORK

A MUSICAL education does not consist of a knowledge of how to play a few pieces acceptably any more than a general education consists of a knowledge of how to read satisfactorily. Just imagine what would happen if all subjects but reading were to be removed from the courses of our public schools. This is just as reasonable as the system of musical education which does not include the really necessary auxiliary musical branches. In European schools of music these studies are made obligatory. In the annexation of the oldest European music school (the Royal Conservatory of Würzburg), which has just come to hand, we notice the following: "To those who would become pianists have the following choices. Principal studies: piano; obligatory auxiliary studies, harmony or counterpoint, sight singing and musical history; elective studies, the organ, or some orchestral instrument, or

the history of literature." A course consisting of piano study alone is considered incomplete and narrow. With our modern American text-books, which fill so many peculiarly American needs and which may be adapted to fit all conditions, the equipment of a conservatory is not required to pursue these questions properly. The private teacher, by a judicious arrangement of time, may conduct classes in ear training, harmony and musical history, and not only add to the income, but also increase the interest in music study very greatly. The great need in American musical educational work is not more "method," but more good management. By a judicious arrangement of time and the proper concentration of effort, classes in the "obligatory" auxiliary studies may be conducted in such a manner that the teacher's whole educational work may be raised perceptibly. The great danger in teaching is monotony. By a wise amount of variety the teacher may add a vast amount of music history and interest to the work. The intelligent study of harmony leads the pupil to see his work in an entirely new light and awakens a musical consciousness in an astonishing manner.

THE IMPORTANCE OF GOOD APPEARANCE

OUR readers have no doubt noticed that very little is said in our musical magazines of today about the musician's personal appearance. The time when the music worker was expected to go about with a rusty coat representing many valiant battles with macaroni, Canneloni, Bismarck, and sauerkraut is passed. The city-haired genius of yesterday, who thought more of his art than of personal cleanliness and neatness, is not excused as charitably as in days of yore.

That the dress and the personal habits of the teacher really do count in the race for success no sensible teacher will attempt to deny. Dress and appearance matters to which we can not give too much thoughtful attention. To hundreds of our fellowmen dress is the sole criterion for judging others. We propose to let Lord Chesterfield, he of the sparkling letters, end this editorial for us, since he discussed the subject over one hundred and fifty years ago in a far more trenchant manner than we could ever hope to do:

"I cannot help forming some opinion of a man's sense and character from his dress; and I believe most people do as well as myself. Any affectation whatsoever in dress implies in my mind a flaw in the understanding." (Hear, ye of the long hair and flowing ties!) "A man of sense carefully avoids any particular character in his dress; he is accurately clean for his own sake; but all the rest is for other people's. He dresses as well as in the same manner, as the people of sense and fashion of the place where he is. If he dresses better, as he thinks—that is, more than they—he is a fool; if he dresses worse, he is unparadoxically negligent; but of the two I would rather have a young fellow too much than too little dressed. The excess on that side will wear off with a little ease and reflection, but if he is negligent at twenty, he will be a slob at forty and stink at fifty years old. . . . That silly article of dress is no trifle."

SHALL WE CEASE TO REVERE THE CLASSICAL?

An art worker in Milan has attempted to found a new school of literature, embodying some very radical, almost anarchic, principles. It is to be called "Futurism" and, although we are by no means in accord with the creator's most drastic ideas, there is, nevertheless, much that is extremely stimulating in his

declaration. For instance, the following is interesting: "We declare that the splendor of the world has been enriched with a new form of beauty—the beauty of speed. A race-automobile adorned with great pipes like serpents with explosive breath, a race-automobile which seems to rush over exploding powder, is more beautiful than the Victory of Samothrace."

This must appeal to pianists who realize that there is a fascination in the immense pianistic speed of the virtuoso, which seems a thing apart from the music itself—the speed that stimulates, exhilarates and invigorates our minds and bodies by making us think at a vastly greater rate.

Such a principle is significant, but when our Italian reformer or revolutionist announces that "We will today all museums, libraries and academies (those graveyards of vain efforts, those Mount Calvaries of crucified dreams, those registers of broken-down springs)," we can only think of an evening when the Chianti flowed too freely.

The purpose of this propaganda is evident. This Latin thinker is trying to tell us that in art, music, literature, architecture and the drama we are bound down by traditions and do not even seek to create the new and beautiful, as have the master minds of the past. They are trying to tell us that we are shackled to classicism. They cannot wait for evolution, but must revolt.

The greatest results in music and art have come to us through evolution. Even Beethoven, Wagner and Strauss, when closely examined, are found to be evolutionists, not revolutionists. "The public loves the wonderful beauties of the past and longs to see them represented in new forms of art." The most successful American firm of architects followed established classical forms so closely that an American traveler, upon seeing a Spanish cathedral several hundred years old, declared that it was a weak imitation of "Madison Square Garden." The most famous American firm of designers insists upon having its art workers carry out jewelry in established styles—"the French Rococo," "the Venetian," "the Renaissance," etc. They do not dare to leave the old forms for fear that they may only reach some new form like the "Art Nouveau," which someone has called the glorification of the dying worm.

A similar condition exists in music. All the Debussys, d'Indys, Regers and Stravinskys of the world could not create music that would make the thinking musician willing to efface from his memory the glories of Beethoven, Bach, Haydn, Mozart or Handel. We are tied to the wonders of the past, because we know that they are the rock foundation upon which all that is best in art, poetry, education and music must rest.

WHO THE TROUBADOURS WERE AND WHAT THEY DID

(From the Young Folk's "Standard History of Music")

By JAMES FRANCIS COOKE

[The following is an arrangement of Lesson 4 from the work named above, which is now in course of preparation. The book as a whole is divided into forty short chapters, each one designed to give in a simple and direct manner one of the steps in the advancement of musical history from the earliest times to the present day. A few other chapters suitable for magazine use will appear in "The Etude." This work is intended to supply the wide demand for a practical, interesting and "teachable" history of music for children and young people, and to enable teachers and club leaders who have had no previous experience in teaching musical history to give either individual or class lessons successfully.]

We have learned that during the first one thousand years after the birth of Christ, the leading musical work of the world was done under the shadow of the Church. Now, let us study the music of the next five hundred years and we shall learn of one of the most interesting and romantic times in the history of the art, for instead of being used solely for religion, music came to be used for love songs, and to help in telling the tales of bravery and valor of the Knights of old.

In the 12th century, when chivalry was at its height and people lived a kind of story-book life, noble knights, men of wealth and even kings wrote poems and composed melodies, which were usually in praise of some lady fair. They then wandered from place to place singing them in the courts of castles or like serenades under some fair maiden's balcony window. They were called "trou-ha-dours" or "trouvères" (trou-vairs). These names simply meant discoverers of new melodies or poems. The poet singers of Southern France, then known as Provence, were called troubadours, while those of Northern France (Brit-tany and Nor-mandy) were called trouvères. The songs of the troubadours were almost solely love songs, while those of the trouvères were often upon old legends or myths or upon the deeds of some famous hero such as the



PROCESSION OF TROUBADOURS IN THE MIDDLE AGES.

by many that some of them formed the basis for the folk-songs or people's songs of the French people of to-day. To accompany their singing these poet singers used instruments that could be carried with them, such as the harp, the lute and viol. Sometimes when a troubadour was unable to compose or play he employed a "joglar" (choy-lor) or "jong-leur" (zhong-ler) who would serve him for pay. These "joglars" were often singers, acrobats, dancers or magicians and our modern word "juggler" comes from this source.

THE MINNESINGERS.

The troubadours of Germany were called "minne-singers." The word "minne" means love, so the word minnesinger means love singer. Their songs gave more attention to the beauty of nature and to religion than those of the troubadours. At first the melodies resembled the Gregorian style, but later they took on a more modern form. The minnesingers did not employ joglars but sang and played their own songs. There is a tradition that in 1207 a great contest of minne-singers was held in the glorious old castle of the Wartburg. (wart-boerg) in a part of Germany known as Thüringia (Tier-ings-ia). The great composer Richard Wagner (Reckh-art Vahg-ner), of whom we shall learn later, made this song contest the scene for the second act of his opera Tannhäuser (Tann-boys-er) and the Tannhäuser march played so frequently is the music great castle hall of the Wartburg, before the contest.



HANS SACHS.

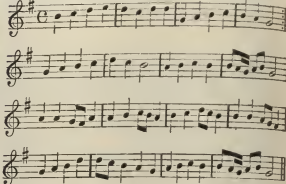
(This cut of the famous bootmaker-minnesinger of Nürnberg is printed by courtesy of Musical America.)

THE MEISTERSINGERS.

After the minnesingers in Germany came the "meis-ter-sing-ers" (meys-ter-sing-ers) or "maestrosingers." These were mostly tradespeople and workmen who loved singing and enjoyed banding together for mutual pleasure. They formed clubs with

Song.

Supposed to have been written by King Thibaut of Navarre (1201-1213)



formal rules and grades of membership from the beginner or "scholar" class up to the full member or "maestersinger." Great contests were held in which many societies took part, just as is done in our modern "Singer-fests" (Sen-ger-fests) or song festivals held by Germans in Germany and in America.

The first club or guild of meistersingers is said to have been formed in May-ence (Ger-many), in 1300, and the last one remained until 1836 in the German city of Ulm. One of the famous meistersingers was Hans Sachs (Saks), a shoemaker of Nürnberg (Neerm-bairg), whom Richard Wagner has made the leading character in his opera "Die Meistersinger." The meistersingers, minnesingers, troubadours and trouvères were a kind of bridge from the Church music of the past to the music that was to follow, which we shall study in the following chapters.

TEN TEST QUESTIONS.

1. What do the words "troubadour" and "trouvère" mean?
2. How did the "troubadours" differ from the "trouvères"?
3. Are the French folk-songs of the day believed to have come in part from the songs of the "troubadours"?
4. What instrument did the "troubadours" play?
5. What were the "joglars" or "jongleurs"?
6. What were the "troubadours" of Germany called?
7. What great contest of singers was supposed to have been held in the 13th century?
8. What were the meistersingers?
9. When was the first guild of meistersingers formed?
10. What was the name of the famous shoemaker of Nürnberg, whom Richard Wagner has made the central character in his opera called "Die Meistersinger"?

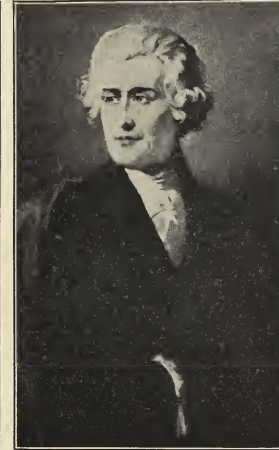
MODERN music is the last great legacy which Rome has left to the world. It is also remarkable as a distinct product of modern civilization. Christianity ended by producing that peculiar passion for self-analysis that rage for the anatomy of emotion, and that reverence for the individual soul that was almost entirely unknown to the ancient world.—Hirvick.

It has often been said that a great genius is not produced all of a piece, that he is the result, the echo of all the efforts and the aspirations of many preceding generations. Rembrandt can undoubtedly be traced from Lastman and Pinas, while Wagner not vastly extended the modes of the masters and predecessors? They have engraved upon steel strong and majestic language the first stammerings of the muse.—Imbert.

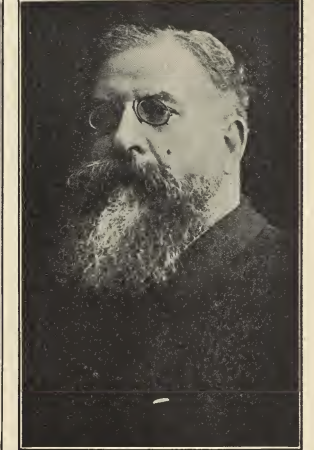
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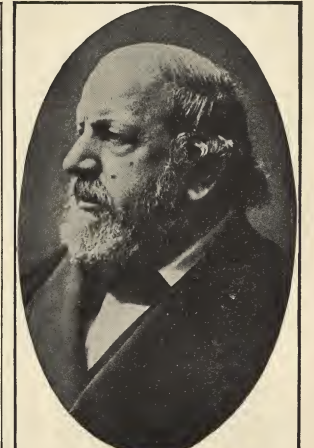
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HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, on the fly sheet of a piece of music by the composer represented, or use on bulletin board for club or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. The collection commenced with the February ETUDE of this year and has already included: Meyerbeer, Tschakowsky, Mozskowski, d'Albert, Emmaus, Couand, Hensel, Rossini, Rencade, Scharwenka, Clara Schumann, Madame Griesmer, Mann, Sarasate, Busch, Gernon, Massenet, Raff, Saint-Saëns, Gullman, Fauré, Liszt, Wagner, de Rachmaninoff, Hindel, Saint-Saëns, Kubelik, Kalm, Kéring, Geraldine Farrar, Lillian Nordica, Rosenthal, Beethoven, Edou. Schradack, Albani, Gurli, N.-in, Chadwick, MacDowell, Parker, Massé, Gotschalk, Paganini, Schubert, de Benoit, Rachmaninoff, Cavé, Bietz, Beiziz, Gluck, Bauer, Debussy, Hall, Kingdon.

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(H'y-'dn.)STEPHANE RAOUL PUGNO.
(Pu-'nyo.)

Pugno was born in Paris, June 23, 1852. He studied at the Conservatoire, where he won the first prize in 1874, 1886, first harmony prize and first medal for self-teaching in 1867, and first organ prize in 1869. He was organist of Saint Eugene, 1872-92, and chorus master at the Théâtre Ventadour in 1874. In 1882 he became a pre-fessor of harmony at the Paris Conservatoire, until 1896, when he was appointed professor of the pianoforte at the same institution, which position he relinquished in 1907. He has composed a large number of light operas, which have been very successful, as well as much music of a more serious character. His pianoforte compositions have been very successful, the most familiar to our readers, perhaps, being "Farandole." It is, however, as a pianist that Pugno has earned the highest reputation, and his interpretation of Liszt's music has earned him especial commendation. His first appearance in London, which took place in 1894 at a recital of his own, was a great success, and he has established himself as a great favorite in England. His subsequent visits to the United States have added to his reputation and given pleasure to many thousands of American concert-goers. (The Etude Gallery.)

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ERNESTINE SCHUMANN-HEINK.
(Heink, ei as "eye.")

Mrs. SCHUMANN-HEINK was born in Lieben, near Prague, June 15, 1861. She was the daughter of an Austrian army officer in very poor circumstances. At the age of ten she went to an Ursuline convent, where she sang, entirely by ear, in the choir. Materna, who heard her sing, was impressed with her voice, and was instrumental in securing her an engagement at the Dresden opera, 1878. Her contract also obliged her to sing in church, where her perfect musical knowledge hindered her greatly. She accordingly took lessons of Franz Wiltner. In Dresden she married a retired army officer named Heink, and in consequence left her operatic engagement. A year later she made her appearance in Hamburg. For the next five years she was very un-lucky, and often in dire straits. A brilliant success at Berlin benefit concert, however, earned her an engagement in that city for the following summer. Her success taught the ears of the Hamburg director, who gave her a more important part to play. She scored a great success. About this time she separated from her husband and married Carl Schumann, the actor. A London success followed, and in 1868 she came to America. She scored a great triumph here, has become an American citizen, and has never lost the public affection which she secured in this country. (The Etude Gallery.)

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JEAN SIBELIUS.
(Si-'bay-'his.)

SIBELIUS was born at Tavastehus, Finland, December 8, 1855. He originally intended to study law, but his musical proclivities proved too strong for him. He became a student at the Musical Institute at Helsingfors in 1883, where he remained until 1888. The following year he went to Berlin and became a pupil for counterpoint of Albert Becker. In 1891 he proceeded to Vienna, and there studied under the veteran composer, Carl Goldmark. In 1893 Sibelius was appointed instructor of theory at the Musical Institute and Orchestral School, Helsingfors, where he has been eminently successful. He has done a great deal on behalf of Finnish music, especially as regards Finnish folk-song. Though he is justly famed as a teacher, having now become principal of the institute at which he formerly studied, it is as a composer that Sibelius is best known to the world. His opera *Taivassalmi* (*The Maid in the Tower*), which was produced in Helsingfors, 1896, is usually regarded as the first Finnish opera, though there is one by Pacius which precedes this in time. He has written two symphonies and several works for orchestra, including *Taivola* ("Hades") and *Kuoleena* ("Death"). He has also composed many piano pieces and songs, which are beginning to become popular. His music is unmistakably "Northern" in character, and strikes a distinctly national note. (The Etude Gallery.)

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HENRI WIENIAWSKI.
(Vee-nee-ahvs-'ki.)

This celebrated violinist was born at Lublin, Poland, July 10, 1835, and died at Odessa, April 2, 1880. In early youth he went with his mother to Paris, where he studied at the Conservatoire under Clavel and Massari. In 1856 he obtained the first prize of the violin class. He then returned to Russia, and during 1859-50 studied harmony. His reputation as violinist grew rapidly, and in 1860 he was appointed imperial chamber virtuoso at St. Petersburg, where he remained till 1872. He resigned to undertake a tour to America with Anton Rubinstein, which extended on his own account till 1874. About this time Vieuxtemps, who was at Brussels, became ill, and Wieniawski was telegraphed for. He arrived in the Belgian capital in 1875 and worked with great success until Vieuxtemps was able to resume his teaching. Wieniawski again became a victim of the "wander-lust" and continued touring through many countries and cities till he died in a Russian hospital in a state of destitution. His violin compositions are familiar to all violinists, especially his two mazurkas, "Krugawski" and "Oberlaus," both of which are frequently heard. His concertos, two in number, are also remembered. His music shows his fiery temperament, and demands considerable virtuosity for good rendering. (The Etude Gallery.)

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HOW TO STUDY THE TRILL

By ISIDOR PHILIPP

Professor of the Piano at the Paris Conservatoire

(Editor's Note.—In furnishing our readers with the following article by M. Isidor Philipp we have been successful in inducing a world-famous authority upon a subject so technical. Although it is obviously impossible to study the trill without a good foundation in piano technique, such as that outlined in St. Philipp's "Complete Piano Technique," the teacher and student will find that the following of great value, and it may be used in conjunction with any work of technical study.)

The trill is an ornament very frequently met with, and it consists of one note played in regular alternation with another at an interval of, a second above, major or minor. The note which bears the trill (indicated by the sign *T*, followed by a wavy line) is the lowest note of the ornament. The pulsations of the trill should be regular, of equal length, clear and rapid. It is necessary from the first to obtain a perfect equality of pressure with the fingers which perform the trill. The arms should be absolutely supple and free. The practice of the trill, which demands extreme care and attention to detail, ought to be commenced very slowly. It is necessary, I repeat, to work above all with the greatest possible relaxation, and to secure fullness of tone—that is to say to bring out the finest tone qualities of the instrument. It is not necessary to play heavily or to attack the keys violently. The carefully planned study of the trill along the lines followed by the older school of Italian and French singing masters is excellent for the piano. It is a good plan not to confine oneself to the interval of a second. Use the songs as a pattern; the study of the trill will be conducted more rapidly if one practices the intervals of a third, fourth, fifth, and sixth as well. Proceeding to the question of tempo, the notes comprising the trill should be divided successively into groups of two, three, four, six, eight, accelerating the speed, but not at the expense of clearness and evenness. It is necessary to be able to perform a trill with any of the fingers; also to be able to sustain it for some time, as very often composers, both modern and ancient, use the ornament—at times in a most complicated manner. (See the works of Liszt, Saint-Saëns, Tschakowsky and others.)

It will appear that the study of the trill is one of the best means available for securing perfect equality of the fingers. Here is a useful exercise for the fourth and fifth fingers:

Example 1a:

(1a)

Example 1b:

(1b)

For 3rd and 4th.

Example 1c:

(1c)

Examples 2a, 2b:

(2a) R.H. (2b) L.H.

Example 7:

(7a)

Example 3a, b, c, d:

(3a) (3b) (3c) (3d)

(3d)

Another very useful example:

Example 4:

(4)

For the left hand use the following chord as accompaniment:

Example 5:

(5)

Practice these exercises in all keys with great thoroughness and perfect equality, and it will soon prove to be work well done.

Here is another good exercise, for both hands this time:

Another exercise:

Example 6a, 6b:

(6a) (6b)

Here are a few exercises which will tend to cultivate agility, strength and independence in very little time.

Example 7:

(7a)

Trills in double thirds, fourths, and sixths (see Rubinstein's 5th Concerto) are also necessary. One should practice exercises for all combinations of fingers. Here are some exercises:

Example 8:

(8)

THE ETUDE

GREAT-GRANDMOTHER'S BRIDAL WALTZ—
OLE OLSEN.

Ole Olsen (born July 4th, 1850, at Hammerfest, Norway) studied in Leipzig, from 1870 to 1874. Thence he went to Christiania, where he became a music teacher, and later followed Grieg and Svendsen as conductor of the Christiania Musical Society. His excellent work in this connection led to his promotion to the office of State Military Musical Director, giving him the rank of Major. He now resides in Christiania, but occasionally makes trips to the different European countries as conductor. He has written much for orchestra, including symphonic poems and symphonies. He has also composed operas, oratorios and many smaller works for the voice, the piano and for male chorus. He writes his own librettos and is also the author of many poems and works of a musical literary nature.



OLE OLSEN.

VENITENNE BARCAROLLE—B. GODARD.

This *barcarolle* is one of the best numbers in Godard's famous set of descriptive and characteristic tone poems, entitled "Mare Lanture." This piece is everything that a *barcarolle* should be. It portrays musically the gentle rocking of the boat, the rippling of the waters, the click of the oars, and above all, rises the passionate love-song of the gondolier. The rhythm of the first theme must be carefully studied out. The irregular groups of thirty-second notes must be tossed off with lightness and a certain scintillating quality. In order to display properly the melody and its accompaniment the second theme is printed on three staves. The melody, on the middle staff, is divided up between the hands; all sustained tones being held by the pedal. The accompanying chords are printed in smaller notes. This piece has been very carefully edited and strict attention should be given all the markings. It is a fine concert number.

INFAMMATUS (from "Stabat Mater")—
ROSSINI-ENGELMANN.

Rossini's "Stabat Mater" is the most famous setting of the grand old medieval hymn. While other movements from this work have been frequently transcribed for the piano, arrangements of the "Infammatu" are rare. Mr. Engelmann's transcription will be found satisfactory in all respects. It lies well under the hands and follows closely the original in melody and harmony. It will make a welcome addition to the repertoire of every lover of the Italian school.

SCHERZO—F. SCHUBERT.

For a detailed analysis of this classic gem the reader is referred to the "Theory Department" of this issue of *The Etude*, wherein will be found Mr. Tapper's article, "The Analysis of Teaching Pieces."

CAPRICE-NOCTURNE—T. LIEURANCE.

This is a fanciful piece of much merit, the passage-work much in the style of Chopin. This piece should be played in a light, dreamy manner, paying particular attention to the fingering of the various passages in double notes. A judicious use of the *tempo rubato* is advisable.

THE MEADOW BROOK—F. A. WILLIAMS.

This is a delightful third grade teaching piece which will require nimble fingers and rhythmic playing. While this piece has real educational and technical value, it has also decided musical merit.

THE KING'S MARCH—GAMBRELL.

This is a rather easy but very effective march movement which may be used as an organ piece. It is of the "parade march" type and proves very satisfactory as a parlor and school march or for use in lodges and other fraternal bodies.

POLKETTINA—A. RENAUD.

This is a dainty little teaching piece by a contemporary (French), Albert Renaud (born 1855). It is temporary (French), Albert Renaud (born 1855). It is one of a set of "Cinq Morceaux Faciles." A "polkettina" is, of course, a little polka. This piece is intended for small hands and young players, will nevertheless prove brilliant and very telling when played well. It has the true French grace and delicacy. Splendid for an elementary recital.

RUSTIC DANCE (FOUR HANDS)—
L. SCHYFFER.

This number is taken from the new and original "Masquerade Suite" by the popular Danish composer. This work is published for four hands only. The "Rustic Dance" is a highly characteristic number, full of go and the spirit of out-does. The harmonic treatment is particularly interesting. In order to attain the best effect this piece must not be hurried. Play it steadily, with firm accentuation. The *secondo* part is more than a mere accompaniment and must be treated accordingly. Bring out well the counter-melodies. An excellent recital number.

CHRISTMAS POSTLUDE (PIPE ORGAN)—
GEO. E. WHITING.

This is a beautiful and scholarly "working out" of the old familiar hymn tune, "Adeste Fideles." No better postlude for a Christmas service can be found. The registration has been carefully indicated and will be found practicable on most organs. The "bell effect" is excellent. Note what the composer has to say about this device.

BERCEUSE, FROM "JOCELYN" (VIOLIN
AND PIANO)—B. GODARD.

This is probably one of the most popular of all Godard's compositions. It is taken from the opera "Jocelyn," in which it is a vocal solo. The arrangement for violin is the composer's own. It is most effective. Play it dreamily and tenderly, in the lyric manner.

THE VOCAL NUMBERS.

The vocal numbers this month are exceptional in variety and merit. Four pieces are included in this department.

Mr. Geibel's fine Christmas song, "In Old Judea" should prove welcome for church use at this season. It will prove acceptable to congregations, and grateful to the vocalist. It offers a splendid opportunity to a good singer.

Mr. Tourge's "Christmas Hearts With Rapture Bounding" is a very pretty and seasonable number which may be used for a variety of purposes. It may serve either as a carol or short hymn-antem and may be sung as a solo or as a quartet or chorus.

Mr. Geo. B. Nevin's Scotch song, "The Flower O' Dumbline," is the most recent composition of this very popular American composer. It is a cleverly constructed song with its alternating minor and major tonality and change of rhythm. It is full of color and will make a fine *encore* number. Mr. Spence's "Ere the Moon Begins to Rise" is a simple and unaffected but very artistic setting of a beautiful lullaby. The compass of this song will make it particularly useful for teaching purposes.

Bach was unquestionably a more spiritually minded, or, as we now say, a more religious man than Handel. When he wrote the "Sanctus" he was rapt away from earth, and stood in spirit among the harpers harping with their harps beside the sea of glass, and joined his voice to theirs. Handel's feet are always upon solid earth. His imagination opened all portals, but he passed none. When he wrote the "Hallelujah" chorus he "did think he saw heaven opened and the great God Himself," but he was not like Bach, caught up in spirit to the heaven he beheld. Handel was an artist rather than a seer. While Bach was in the midst of his own imaginings, Handel contemplated the beatific vision from afar. The method of the one was subjective, of the other objective.—Streufeld.

THE ETUDE

SUNBEAMS
Caprice-Nocturne

THURLOW LIEURANCE

THE ETUDE RUSTIC DANCE DANSE RUSTIQUE

LUDVIG SCHYTTE

Secondo

Moderato con moto M.M. $\text{♩} = 100$

THE ETUDE RUSTIC DANCE DANSE RUSTIQUE

LUDVIG SCHYTTE

Primo

Moderato con moto M.M. $\text{♩} = 100$

THE ETUDE

in poco marcato

Secondo

f

p

ff

f marc.

THE ETUDE

Primo

f

cantabile

f

GAVOTTE MODERNE

LOUIS RUFFIN

Moderato M.M. ♩ = 108

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

rit. *a tempo* *mf* *maestoso ff*

poco rit. *Fine* *mf* *D.C.*

GREAT-GRANDMOTHER'S BRIDAL WALTZ

URGROSMUTTERS BRAUTWALZER

OLE OLSEN

Tempo di Valse e moderato M.M. ♩ = 116

f *mf* *rit.* *D.C.*

THE ETUDE ARAGONAISE

THEODORE LACK

Allegro grazioso M. M. ♩ = 92

p

grazioso

p

pizzicato

poco a poco crescen-do

ff

molto dim. e loggierissimo

long p

last time to Coda

a tempo

p

Tempo

Coda

Meno mouvement

p

cresc.

pizzicato

p

armansioso

cresc.

pp

cresc.

f

pp

cresc.

f

p

cresc.

ad lib.

a tempo

p

D.S.

THE ETUDE WEDDING MARCH

H. ENGELMANN

INTRO.
Marcia maestoso M.M. ♩ = 100

March

f marcato

p dolce quieto

ff

Cantabile

ff marcato

fz cresc.

marcato

p quieto

ff

p

Cantabile (dolce)

p cresc.

ff

Animato

ff

ff

Quietissimo

p poco 1/2 poco cresc. string.

ff

ff

fz cresc.

ff

D.C. 1

ff

Fine

THE ETUDE VÉNITIENNE

4th Barcarolle

BENJAMIN GODARD

Edited and fingered by
MAURITS LEFFSON

Molto moderato e tranquillo M.M. = 50

The first page of the musical score contains ten systems of music. Each system consists of a treble clef staff and a bass clef staff. The music is written in G major and 3/4 time. It features a variety of dynamic markings including *pp*, *ppp*, *mp*, *f*, *ff*, *dim.*, *cresc.*, and *mf*. Performance instructions such as *Ped. simile*, *rall.*, *a tempo*, and *Allargando* are interspersed throughout. The score includes numerous fingerings and articulation marks. At the bottom left, there is a small diagram titled "How to use the Pedal" showing a sequence of notes and a pedal symbol.

The second page of the musical score continues the composition with ten systems of music. It maintains the same key signature and time signature as the first page. The notation includes complex chordal textures and melodic lines in both hands. Dynamic markings such as *ff*, *dim.*, *pp*, *mf*, *mp*, *ppp*, and *f* are used to create contrast. Performance directions like *Allargando*, *molto cresc.*, *a tempo*, and *Ped. simile* are present. The score concludes with a *rall.* marking and a final cadence. The bottom right corner shows the left and right hand parts (l.h. and r.h.) for the final few notes.

THE ETUDE

"INFLAMMATUS"

from "STABAT MATER"

ROSSINI

Transc. by H. Engelmann

Andante maestoso M.M. ♩ = 66

ff sostenuto
trem.
trem.
pp
f
l.h.
r.h.
sotto voce
cresc.
atempo
ff poco rit.
ff
pp
SOLO Dolce
sotto voce

THE ETUDE

cresc.
atempo
allarg.
p
l.h.
r.h.
dolce
cresc.
ff
ff sostenuto
trem.
ff
mf dolce
Allarg.
string.
fff

a) ^{3423 3423 3423}

THE ETUDE

BERCEUSE

from "JOCELYN".

AUTHOR'S TRANSCRIPTION

Edited by N. L. FREY

B. GODARD

Andantino M. M. ♩ = 108

Violin

Piano

Una corda

dim.

rall.

con sordino Recit.

pp

f

dim.

a tempo

pp

a tempo

tranquillo molto

cresc.

f

p

cresc.

f

Lento

pp

colla parte pp sempre

♩ *Andante* M. M. ♩ = 69

pp con sordino

cresc.

f

Sul A

rall.

a tempo

pp

a tempo

marcato

f

pp

Fine

Andantino

p

una corda

dim.

THE ETUDE

Quasi Recit

a tempo tranquillo

rall.

mf

pp

cresc.

pp tre corde

a tempo

f

p

rall.

dim.

pp

cresc.

pp

colla parte

pp

D. S.

THE MEADOW BROOK

Allegro con brio M. M. ♩ = 120

FREDERICK A. WILLIAMS, Op. 70, No. 2

mf

mf

f

f

f

f

pp

Fine

p

mf

f

pp

D. C.

THE ETUDE POLKETTINA

ALBERT RENAUD

Moderato M. M. ♩ = 108

Grazioso

Gaiamente

Cantabile espressivo

last time to Coda

dolce

Coda

cresc.

ff

leggiero

cantando il basso

Cantabile

dolce

D. S. ∞

THE ETUDE

Christmas Postlude ADESTE FIDELES*

O come all ye faithful

GEO. E. WHITING

Registration:
 (Gt. 8', 4', and 2' (Diap. Fl. 4' and 15th.)
 Sw. Reeds 8' and 8' & 4'
 (Ped. 16' & 8' (P))

Andantino M M ♩ = 84

sempre stacc.

MANUAL

mf

p

PEDAL

p

Gt. to 15th & Full Sw. (coupled)

f

Full

ff

* English Church Bells: In walking through the country roads in England on a Sunday morning one hears — in the distance or near by — the bells of the Parish Churches. The effect is extremely beautiful.

These bells (always high pitched and in number from two to four — sometimes a full "peal" of ten) are usually rung by a man at each bell. They rarely play "tunes" I have tried to suggest this effect in this little piece.

SCHERZO

FRANZ SCHUBERT

Allegretto M.M. ♩ = 144

M.M. ♩ = 132

TRIO

a) Much easier if played with both hands.

b) To avoid the awkward turn over the thumb, the upper fingering is recommended. Be sure, however, to use the pedal as indicated, so that the upper B may not be lost.

c)

d) As before.

THE ETUDE

THE KING'S MARCH

Piano or Organ

Tempo di Marcia M.M. $\text{♩} = 100$

SYDNEY H. GAMBRELL

INTRO. *marcato*

2d time *mf marcato*

Trio *p* *mf*

Fine

rit. *D.C.*

THE ETUDE

To Lewis Kreidler, Philadelphia Pa.

THE FLOWER O' DUMBLANE

SCOTCH SONG

ROBT. TANNAHILL

GEORGE B. NEVIN

Not too slowly *With much expression*

The sun has gone down o'er the loft-y Ben Lo-mond, And
How lost were my days till I met w'i' my Jes-sie, The

rit. *a tempo*

left the red clouds to pre-side o'er the scene, While lane-ly I stray in the calm sum-mer gloam-in' To
sports of the ci-ty seem'd fool-ish and vain; I ne'er saw a nymph I would ca'-my dear las-sie, Till

quicker

muse, on sweet Jes-sie, The Flow'r O' Dum-blane. How sweet is the brier w'i' its soft fan-din'
charm'd w'i' sweet Jes-sie, The Flow'r O' Dum-blane. Though mine were the sta-tion of lof- - tiest

rit. *con anima*

blos-som, And sweet is the birk-wi' its man-tle o' green, Yet sweet-er and fair-er, And
gran-deur, A-midst its pro-fu-sion I'd lan-guish in pain, And ne-con as nae-thing The

rit. *con anima*

dear to this bo-som, is love-ly young Jes-sie, The Flow'r O' Dum-blane. *Allegretto con grazia*
height o' its splen-dor, If want-ing sweet Jes-sie, The Flow'r O' Dum-blane.

IN OLD JUDEA

CHRISTMAS SONG

RICHARD HENRY BUCK

ADAM GEIBEL

Andante con espressione
p cresc.

dolce
1. In old Ju-
2. In old Ju-

atempo

de - a, a - mid the plains a - far, Mine eyes be - hold a bright - ly shin - ing star; Bathed in the
de - a, where Christ the Lord was born, In Beth - le - hem, that bless - ed Christmas morn, The star still

cresc.

splendor that floods the east - ern skies, With - in a man - ger, a sleep - ing ba - by lies. - Though meek and
shin - ing in beau - ty - o - ver - head, On all the world, its lov - ing beams are shed. - The crim - son

cresc. *f* *dim.*

low - ly, a radiance ho - ly il - lumes the place with won - drous light; - While on the
glo - ry of Calv'ry's sto - ry is hallowed by its soft - ened glow, - While all the

cresc. *f* *poco rit.*

hill - side, and in the val - ley, The an - gel host sings through the night:
peo - ple of earth are sing - ing The an - gels' song of long a go;

cresc. *poco rit.*

f maestoso tempo

Glo - ry to God, - all glo - ry to God! Voi - ces ex - ult - ing - ly ring;

f maestoso tempo

poco a poco accel.

Peace, and good will in the hearts of men, Hail to the new - born King!"

poco a poco accel.

ff *poco rit.* 1 2

Hail to the new - born King!" King!"

ff *poco rit.* *a tempo* *cresc.* *a tempo*

ERE THE MOON BEGINS TO RISE

THOMAS BAILEY ALDRICH

CRADLE SONG

WILLIAM R. SPENCE

mf dolce e tranquillamente

1. Ere the moon be - gins to rise Or a star to shine - All the blue - bells
2. Birds are sleep - ing in their nest, On the sway - ing bough - Thus, a - gainst the

Allegretto

mp

ben legato

p *rall. e dim.*

close their eyes So close thine. - So close thine, thine, dear, thine.
moth - er breast, So sleep thou, - So sleep thou, Sleep, sleep, sleep.

* Words used by permission of Houghton Mifflin & Co., publishers of Mr. Aldrich's works.

CHRISTMAS HEARTS WITH RAPTURE BOUNDING

HOMER TOURJÉE

Moderato M.M. ♩ = 96

PIANO
or
ORGAN

SOP.
ALTO

TENOR
BASS

mf

1. Wel-come wel-come Mer-ry Christ-mas, Bright-est day of all the year; When the hap-py
2. Oh that grand ce-les-tial cho-rus, In its ma-jes-ty sub-lime Roll-ing on-ward
3. To Thy low-ly mang-er cra-dle, Prince of Peace and Lord of all; By the star of

p con espress.

mf

chil-dren ca-rol, And the chi-ming bells we hear; When a host of shi-ning an-gels
ev-er on-ward, O'er the rest-less waves of time; How it kin-dles our de-vo-tion,
faith di-rect-ed, At Thy feet we hum-bly fall. Heav'n to earth un-veils thy glo-ry,

p colla voce

f cresc. *rit.* *mf* *f* *ff rall.*

On the wings of ear-ly morn, To the world pro-claim'd the ti-dings Of a prom-ised Sav-ior born.
Bids our high-est praise a- rise Till our hearts with rap-ture bound-ing, Swell the an-them of the skies.
Earth joe-havn her tri-bute bring, Na-tions, em-pires, thrones and scep-ters Hail and crown The King of Kings.

f cresc. *rit.* *mf* *f* *ff rall.*

DEPARTMENT FOR SINGERS

Edited and Prepared with the kind assistance of the
eminent Baritone
MR. DAVID BISPHAM

SOME SECRETS OF INTERPRETATION IN SINGING.

BY DAVID BISPHAM.

(Secured especially for THE ETUDE through an interview with the celebrated operatic and concert singer.)

[Editor's Note: Mr. Bispham's career in itself is one that should be of keen interest to all vocal students, and especially to those who have not had the advantage of professional musical training in early youth. The famous artist was born in the city of Philadelphia and his ancestry was almost exclusively Quaker. Here in itself was no inconsiderable obstacle for one whose ambition it was to engage in an operatic career. Although his father, a prominent attorney of the City of Brotherly Love, played the flute, music was generally looked upon by the Friends either with suspicion or horror. Organs, and in most cases music of any kind, were prohibited by the churches, and Mr. Bispham's strong attachment to his family and to his fellow Friends made it necessary for him to proceed with much caution.

Even when he attended Haverford College as a young man, music was prohibited and he was obliged to take his favorite instrument, the guitar, to the Pennsylvania Railroad Station to indulge his natural longing for music. Notwithstanding such repressing conditions he developed a strong love for music and the drama. In college he was a leading factor in the Glee Club which was formed by the young men despite religious opinions.

Upon leaving college, Mr. Bispham engaged in the wholesale wool business in Philadelphia, entering the employ of his uncle. A little later he went abroad for many months and the pent-up fire of musical ambition burst into flame under the enkindling forces of days spent in the opera houses and music centers of the old country. He came back to America with tremendous enthusiasm, and he resolved to let nothing stand in his way which would lead to ultimate success as a singer. Although he was continuously engaged in his uncle's business, and at the same time was acquiring valuable experience in the world of barter and trade, he spent all of his spare time in music study. His teachers were Edward Giles and Michael Cross. The latter was the conductor of many musical societies and Mr. Bispham's progress was so rapid that he found continual opportunities for public appearance in concert, oratorio, church and in connection with an admirable amateur comic opera company which was conducted in Philadelphia at that time. A few years of success convinced him that the time had come for him to turn his back upon the wool business and engage professionally in the art of music. Consequently he went abroad, as at that time the musical advantages in this country were by no means what they are to-day. In the meantime he had promised his mother that he would not go upon the stage except with her express permission. The growing liberality of his family was shown by the fact that his grandfather sent him \$3000 to form the nucleus of a musical library.

In Florence, Mr. Bispham studied with Vaucinani and Albert Hall and in London he studied with Wil-

ham Shakespeare. His vocal studies with these teachers continued for several seasons. His excellent previous experience in concert and oratorio in Philadelphia had put him in possession of a large repertoire and consequently, when he made his re-appearance in London, he was in a position to fill many professional demands that the average singer fresh from continental training



MR. DAVID BISPHAM.

is usually unable to cope with. His home life, his collegiate training and his extensive continental experience had made him a man of culture and wide vision. It was his good fortune to take part in some excellent amateur operatic performances and it is not astonishing that one of the London operatic managers sought to engage him for the opera that was to succeed Sullivan's "Ivanhoe" at the Royal English Opera (Messager's "Bacchoe"). It was not, however, until he had written to his mother and gained her consent that he entered this new field. This consent came in the form of an exceedingly quiet letter filled with "thens" and "thous" and bowing to fate as gracefully and lovingly as possible.

It was only a short step from the ill-fated Royal English Opera to Covent Garden, the great London Opera House. Here Mr. Bispham became a great popular favorite during the twelve years he was engaged, he sang practically all of the important baritone

roles. In the meantime he spent some eight seasons in New York at the Metropolitan, singing under the management of Maurice Grau. In this way he became personally connected with the best in operatic art of our time. The highly lucrative field of recital singing was now opening and the increased culture of our country created the demand to hear great singers in our famous art songs. Mr. Bispham accepted many engagements for recitals and oratorios and at present devotes his time exclusively to the field. From such a varied and extensive experience it is evident that the following interview must contain much to inspire, instruct and entertain teachers, students and music lovers and that, after all, is the one great object of THE ETUDE.]

THE MAIN ELEMENTS OF INTERPRETATION.

So very many things enter into the great problem of interpretation in singing that it is somewhat difficult to state definitely just what the young singer should consider the most important. Generally speaking, the following factors are of prime significance:

1. General education and culture.
2. Life experience.
3. Ideals.
4. Personal magnetism.
5. Good health.
6. Freedom of mind.

7. A rational artistic and accurate vocal training.

8. A good musical training.

9. A familiarity with musical and vocal traditions, pertaining to interpretation.

You will notice that first consideration is given to those broad general qualities without which all the technical and musical training of the highest and best kind is practically worthless. The success of the art worker in all lines depends first upon the nature of the man or the woman. Technical training of the highest and best kind is essential, but that which moves great audiences is not alone the mechanics of an art, but rather the broad education, experience, ideals, culture and human sympathy of the artist.

THE VALUE OF EDUCATION AND CULTURE.

I cannot emphasize too emphatically the value of a good general education and wide culture for the singer. The day has passed when a pretty face or a well-rounded ankle could be mistaken for art on the operatic stage. The public now demands something more than the heroic-looking young fellow who comes down to the footlights with the assurance of youth and offers a fresh but crudely trained and bungling interpretation for real vocal art.

Good education has been responsible for the phenomenal success of so many American singers in European opera houses. In most all of the great operatic centers of Europe one finds one or more singers who rank with the greatest artists in Europe. This is a most propitious condition, for it means that we have so thoroughly conquered in the European operatic field that American audiences will be compelled to give the long-delayed recognition to our own singers and methods of general and vocal education.

In most cases the young people of America who aspire to operatic triumphs come from a somewhat better class than in Europe. They have had, in most cases, better educational, cultural and home advantages than the average European student. Their minds are trained to study intelligently; they are acquainted with the history of the great nations of the world; their tastes are cultivated, and they are filled with the American energy which is one of the marvels of the centuries. More than this, they have had a kind of moral uplift in their homes which is of immense value to them. They have higher ideals of life, they are more businesslike, and they keep their purpose very clearly in view all of the time. This has created jealousy in some European centers, but it is simply a case of the survival of the fittest, and Europe was compelled to recognize in recognition of this. Vocal art in our own land is no longer to be ignored, for our standards are as high as the highest in the world, and we are educating a race of singers of which Italy, Ger-

many England or any other country might be proud. Let me say to the young singer, by no means neglect your general school and academic training, for without it you will be tremendously handicapped.

LIFE EXPERIENCE.

Culture does not come from the schoolroom alone. The refining processes of life are long and varied. As the violin gains in richness of tone and intrinsic value with age, so the singer's art acquires its own effect upon the character of his singing. He must have seen life in its broadest sense to place himself in touch with human sympathy. To do this and still retain the greatest artistry is the aim of the great singer. The artist who lives a narrow and bigoted existence rarely meets with popular approval. The public wants to hear in the voice of the singer that which is the life of the singer, that which he has had opportunities to know and to understand the human side of the songs he is interpreting; that he is not giving paraphrased versions of some teacher's understanding comes from the very center of his mind, heart and soul. This is particularly true in the field of the vocal recital. Practically all of the best recorded recitals of the last half century, including Schumann-Jenk, Semblich, Wullner, the Heuschels and others, have been considerably poorer than those which they have made their greatest successes. The singing fresh from the artist's brush is raw, hard and uninteresting. Time, with its cold, damp dust, night and day heat and cold, gives the enriching which adds wonderfully to the softness and beauty of the picture. We are all living canvases. Time, and time only, can give us those shades and tints which reveal living experience.

HOW TO GAIN EXPERIENCE.

One should hear a great many singers (artists), actors and speakers. One should read a great many books. One should see a great many beautiful pictures and wonderful buildings. But most of all, one should know and study a great many people and learn of their joys and their sorrows, their successes and their failures, their strengths and their weaknesses, their loves and their hates. In all art human life is reflected, and this is particularly true in the case of vocal art. For years, in my youth, I never failed to attend all of the musical events of consequence in my native city. This was of immense value to me, since it gave me the means of cultivating my own judgment of what was good or bad in singing. Do not fear that you will become biased. If you have the right spirit every musical event you attend will spur you on.

You may say that it is expensive to hear great singers, and that you can only attend recitals and the opera occasionally. If this is really the case you still have a means of hearing singers which you should not neglect. I refer to the sound-reproducing machines which have grown to be of such importance in vocal education. The modern records are nothing short of marvelous, and my earnestness in this cause is shown by the fact that I have long advocated the employment of the sound-reproducing machine in the public schools, and have placed the matter before the educational authorities of New York City. I earnestly believe that one-half an hour a day should be given to the proper interpretation of musical masterpieces through the medium of the sound-reproducing machine in class rooms, and that this half hour would be quite as valuable to the little ones as that devoted to finding out how many ounces of sugar there are in ten and a half barrels. Nothing systematic has yet been arranged for the use of the sound-reproducing machine in the class room, but I earnestly urge the music teachers of this country, who are working for the real and useful development of our children, to take this matter up in all seriousness. I can assure them that their efforts will bring them rich dividends in increased interest in musical work of their pupils.

HOLD FAST TO YOUR IDEALS.

Ideals are the flowers of youth. Only too often they are not tenderly cared for, and the result is that many who have on the right road are carried in the direction of failure by materialism. It is so—so essential for the young singer to have the highest ideals. Direct your efforts to the best in whatever branch of vocal art you determine to undertake. Do not for a moment let mediocrity or

the substitution of artificial methods enter your vision. Holding your ideals is worth while sacrifices to you, but all sacrifices are worth while only if one can realize one's ideal. The ideal is only another term for heaven to me. If we could all attain to the ideal, we would be in a kind of earthly paradise. It has always seemed to me that when our Lord said "The Kingdom of Heaven is at hand," he meant that it is at hand for us to possess now; that is the ideal in life.

PERSONAL MAGNETISM.

Going gradually to the more technical aspects of vocal interpretation we come to the subject of "personal magnetism," ridiculed by some, but not rarely laughed at by the artist who has experienced the astonishing phenomena in the opera house or the concert room. Like electricity it is intangible, indefinable, indescribable, but makes its existence known by thousands of manifestations that are almost unaccountable. If personal magnetism does not exist, how then can we account for the fact that one pianist can sit down to the instrument and play a certain piece and that another pianist could play the same piece with the same technical effect but losing entirely the charm and attractiveness with which the first pianist imbued the composition.

Under ideal conditions the mind should be free for music study and for public performance. The great trouble is that some artists under great mental pressure have done their best work solely because they felt that the only way to bury sorrow and trouble was to thrust themselves into their artistic life and thus to avoid the gang of misfortune. The student, however, should do everything possible to have his mind free so that he can give his best to his work. The student who is in a poor condition to practice Concone or Panofka, nevertheless, if the real ability is there it is bound to come out triumphant over all obstacles.

GOOD HEALTH.
Good health is one of the great factors in success in singing. Who needs a sounder mind than the artist? Good health comes from good, sensible living. The Good health comes from good, sensible living. The Good singer must never forget that the instrument he plays upon is a part of his body and that the instrument depends upon good health. A \$20,000 Stradivari would do him good if it was placed in a tub of water, and a larynx that carries for its own sake would be worthless if it were equally worthless when saturated with poison. Many of the singer's troubles arise from an unhealthy condition of the stomach caused by excess in eating and drinking, but aside from this the singer to get good results. Recital work, with its long journeys on railroads that are not always convenient and together with the other inconveniences of travel and the responsibility and strain that come from knowing that one person alone is to hold from 1,000 to 5,000 people interested for nearly two hours, demands a very strong physical condition.

FREEDOM OF MIND.

Under ideal conditions the mind should be free for music study and for public performance. The great trouble is that some artists under great mental pressure have done their best work solely because they felt that the only way to bury sorrow and trouble was to thrust themselves into their artistic life and thus to avoid the gang of misfortune. The student, however, should do everything possible to have his mind free so that he can give his best to his work. The student who is in a poor condition to practice Concone or Panofka, nevertheless, if the real ability is there it is bound to come out triumphant over all obstacles.

A RATIONAL AND ARTISTIC VOCAL TRAINING.

I have used the word rational and it seems a necessary term at a time when so much vocal teaching is apparently in the hands of "faddists." There is only one way to sing and that is the right way and this is founded upon certain conditions. So much has been said in print about breathing, and placing the voice, and resonance, that anything new might seem redundant at the time. The whole thing is a matter of simple to make it simple to get the breath under such excellent control that it will obey his will so easily and fluently that the singer is almost unconscious of any means he may employ to this end. This can only come through long practice and careful observation. When the breath is once under proper control the only must be so adjusted that neither too much nor too little will be applied to the larynx at one time. How to do this can only be discovered by much practice and self-criticism. When the tone has been created it must be reinforced and colored vocally by passing through such nasal, pharyngeal and mouth cavities. This leads to what is called a good tone on at least twenty-six steps and half steps of the scale and with twenty or more vowed sounds—no easy task by any means. All this takes time, but there is no reason why it should take an interminable amount of time. If good results are not forthcoming in four time makes to a year something is wrong with either the pupil or the teacher. The matter of securing vocal flexibility should not be postponed too long, but may in many instances be taken up in conjunction with the studies in production after the first principles have been learned. Thereafter one enters upon the endless and indescribably interesting field of securing a repertoire. Only a teacher with wide experience and a high degree of rather intimacy with, the best in the vocal literature of the world can correctly grade and select pieces suited to the ever-changing needs of the pupil. No matter how powerful the tones, no matter how extensive the repertoire, the singer will find all this worthless unless he possesses a voice that is susceptible to the expression of every shade of mental and emotional meaning which his intelligence, experience and general culture have revealed to him in the work he is interpreting. At all times his voice must be under control. Considered from the mechanical standpoint, the voice resembles from the vocal cords and the resonance chambers corresponding to the resonance chambers in the violin. Though this simile is at variance with scientific opinion, it is a helpful one which many vocal teachers employ.

[This excellent article will be included in the January issue of THE ETUDE.]

SICK VOICES RESTORED THROUGH HEALTHFUL SINGING.

BY HEINRICH HAASE.

(Translated for THE ETUDE by F. S. L.)

In the opinion of a recent German writer vocal defects arise not, as is so generally believed, from physical ailments, such as colds, catarrh, etc., but from faulty activity of the muscles employed in tone production. This is shown by the fact that they disappear when the diseased conditions are relieved, but persist when an incorrect muscular action is employed, until the end of the vocal powers are seriously weakened. In this case some of the muscles directly concerned with tone formation have too much to do and others not enough; or extrinsic muscles which should be quiescent interfere and prevent normal functions. Whichever of these two causes may be at fault, the result is apt to be relaxation or even paralysis of the vocal chords, which prevents them from vibrating with the precision necessary to produce a full and free tone.

By suitable remedies, such as massage, electricity, etc., the throat specialist can generally rehabilitate the weakened laryngeal muscles, but the teacher in task of restoring the voice to its original ease and purity of tone in speaking and singing is reserved for the singing teacher. On his part there must be a thorough knowledge of the anatomy and the physiology of the vocal organs; on the part of the pupil there must be no lack of prudence and perseverance of patient and diligence. Singing should be preceded by a study of the technic of breathing, which enables the singer to free the tone-producing organ from all restraint, to support it on the breath contained in the lungs; this acts as the motive power and is in turn controlled by the diaphragm and abdomen. Vocal gymnastics, which have as their aim the strengthening and the invigoration of the muscles of the larynx, are then based upon the support thus gained and prove the best medicine for the "sick voice." Among the most helpful of these is the singing of the partly vocal consonants, those that admit of being sustained at a definite pitch, such as m, l, n, r, v, g; at first in the compass of the speaking voice only. This may be taken as about an octave, including the lower half of the middle tones and the upper half of the low tones of the singing voice, which would naturally vary according to the character of the voice. Little by little tones below and above this range should be added, until all the lower register and the entire middle voice is under control, say an octave and a half below and a half above from C below the staff to F on the last line. The exercises consist of single sustained tones, of legato scales and arpeggios, of the portamento, staccato,

martellato, etc., all sung piano; later, a crescendo in ascending and a diminution in descending, thus affording a preparation for the important embellishment of the messa di voce, i. e., the swell. This "vocal massage" should be continued until the voice becomes smooth, elastic and ringing, and until the muscles of the larynx are entirely independent of those which govern the articulatory organs.

Then the vocal scale, u, o, a, e, i (oo, oh, ah, ai, ee), may be practiced in a similar manner; at first with the prefix of m, a, g, m, u, mo, me, mi, then blended, mi-o-a-e-i. For the sake of variety the other consonants previously given may take the place of m, thus: lu, lo, la, le, li, and lu-a-e-i. The student may now begin to so-to-hi his exercises; that is, sing them with the syllables of the scale after the Italian system of solimization, in which the syllables apply to fixed pitches, C being always do, D always re, E always mi, etc. Then short phrases, such as "A-way, away, far breaks the day," "Ave Maria" may be sung in the same way. All these exercises should be taken at first in slow tempo, and as the voice gains in flexibility a quicker movement may be adopted.

After full control has been acquired the singer should sing at a half- or three-quarter tempo, and a half originally fixed as the limit of the initial range, which may take months or even years in obtinate cases, this may be gradually altered to the normal tempo, but by gentle degrees and with great care in order to avoid any undue strain and a relapse into former bad habits.

This method of study assures a sound and healthful condition of the larynx and leads to the acquirement of the messa voce, the most valuable accomplishment the singer who wishes to reserve his own voice, as well as to the portamento and to the messa di voce (the swell). Such vocal gymnastics form the only cure for the "sick voice."

BE HONEST WITH PEOPLE.

BY C. E. FISHER.

Everybody, of almost everybody, is haunted at some time or other in the course of his life with the idea that he ought to sing. Hence the great number of singing teachers. Now, when a candidate presents himself, with the fever upon him but with absolutely no voice and no aptitude, don't mislead him and prolong the agony. Don't encourage his deception and torment yourself with an utterly hopeless case. Remember! The day may come when he will insist on appearing in public; then it is that you will have to face the music. Little by little tones below and above this range should be added, until all the lower register and the entire middle voice is under control, say an octave and a half below and a half above from C below the staff to F on the last line. The exercises consist of single sustained tones, of legato scales and arpeggios, of the portamento, staccato, martellato, etc., all sung piano; later, a crescendo in ascending and a diminution in descending, thus affording a preparation for the important embellishment of the messa di voce, i. e., the swell. This "vocal massage" should be continued until the voice becomes smooth, elastic and ringing, and until the muscles of the larynx are entirely independent of those which govern the articulatory organs. Then the vocal scale, u, o, a, e, i (oo, oh, ah, ai, ee), may be practiced in a similar manner; at first with the prefix of m, a, g, m, u, mo, me, mi, then blended, mi-o-a-e-i. For the sake of variety the other consonants previously given may take the place of m, thus: lu, lo, la, le, li, and lu-a-e-i. The student may now begin to so-to-hi his exercises; that is, sing them with the syllables of the scale after the Italian system of solimization, in which the syllables apply to fixed pitches, C being always do, D always re, E always mi, etc. Then short phrases, such as "A-way, away, far breaks the day," "Ave Maria" may be sung in the same way. All these exercises should be taken at first in slow tempo, and as the voice gains in flexibility a quicker movement may be adopted. After full control has been acquired the singer should sing at a half- or three-quarter tempo, and a half originally fixed as the limit of the initial range, which may take months or even years in obtinate cases, this may be gradually altered to the normal tempo, but by gentle degrees and with great care in order to avoid any undue strain and a relapse into former bad habits. This method of study assures a sound and healthful condition of the larynx and leads to the acquirement of the messa voce, the most valuable accomplishment the singer who wishes to reserve his own voice, as well as to the portamento and to the messa di voce (the swell). Such vocal gymnastics form the only cure for the "sick voice."

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What is to be given to the "girl of fifteen" is not to try to advance too rapidly, nor to attempt things too difficult before an adequate foundation has been laid. Let her take very good pieces, and to hear great players, in order that she may form an ideal of what good playing should aim to be. Above all, let her learn that great playing arises from a few things played a great deal rather than many things played a little. The latter is far too often the ideal of young players, and they then attempt to advance so rapidly that in reality they advance very slowly. They should endeavor to make themselves familiar with as many of the great compositions of the great composers as possible, orchestral and vocal, as well as piano, reading or listening to them frequently. But should endeavor to technically master but comparatively few. In this manner your bright pupil may acquire mastery of a high order.

SIGHT READING.

"I cannot read simple church music at sight and I can't study in the sixth grade. Could you suggest some music for me to read, which will help me play my advanced lesson music well?"

Sight reading with some seems to be an art by itself, one which, and with all its subtleties, is a matter of intuition. In such cases it requires close and intelligent application in order to become expert. This is possible, however, if one will exercise the requisite amount of patience and perseverance. Begin with very simple pieces. Look one through carefully at first, and try to form a conception in your mind of how it ought to sound. Learn to read the music page with your eye and mind away from the keyboard. You cannot read quickly at sight unless you are quickly overcome the music page. You must, when playing at sight, make your eye and mind to follow, and not to follow. It is too easy to conceive it after you have played it or blundered at it. A conception may not be based on a hymn very quickly that was played in this manner.

Most of the practice do not permit yourself to stop and correct a mistake. Learn that this does not correct. A note in music is not an entity by itself, but only possesses value in its connection with other notes. It is in passing from one note to another

answers to other questions in this month's Roux TABLE will furnish a guide. Then make your pupil carefully at sight reading. In order to acquire right ease, if possible, that in order to acquire right ease, and in order to acquire the constraint and rigidity, and in order to eradicate her muscles, she must have taken music studies and exercises that should practice her hands and fingers for several months. While doing so her entire attention should be concentrated upon how they feel while doing so. The motions, and how they feel, and stiffness or constraint is felt it moment any feeling that it is necessary to stop completely for a moment, until she is better to stop completely for a moment, until she is as it were, collect her senses again. After this you are practicing at sight reading. Go ahead, and leave the correction to be made the next time over, and practice until you acquire the ability to play through correctly, and conceive as you play, a piece through technical simple to you. Procure some of the Collections of Standard Compositions in the simpler grades, and play the pieces through in many times until you acquire facility. Do not repeat each piece many times in succession, but for such practice play through the book without stopping. Repeat the process on the next day.

SCHEME OF PRACTICE.

"I am always so much pleased with an answer that I receive from this department that I am not a little time at the keyboard, and would therefore greatly appreciate it if you would map out a scheme of practice for me, and I should like to keep my technical studies in good shape, and I should like to know how I should practice them. I am always so busy that I have only one hour and a half for practice each day.

To acquire an accurate and reliable technique requires years of hard work and much daily practice. To keep years of hard work and much daily practice, to keep this technique in good shape, it is once acquired requires comparatively little practice. One should play constantly, of course, or one will lose rapidly; at the same time, with a small amount of daily practice, a technique may be easily retained, and then left to do it severe work, and then gradually applied, though, even to add to your technique. I would suggest that you practice one-half hour on your exercises; ten minutes on scales, single-note scales one week and double thirds, sixths varying in the same manner; ten minutes on other exercises, which should be divided between running passage work, chords, octaves, etc.; fifteen minutes on etudes, fifteen on new pieces, fifteen on reviews and memorize, twenty minutes on the foregoing three divisions. This will doubtless afford you an equal division of labor on the various necessary branches of your playing, and will keep you a good player.

SCALES.
"How early do you advise beginning to teach scale work?"
"Do you think it advisable to teach one scale after another, regardless of speed, until all the scales are thoroughly learned, as to changing and keyboard location; or would you teach one at a time and work it up to a moderate tempo? I ask this because it takes so much of the lesson hour to play scales."

a. Depends much upon the aptness of a pupil, but preparation for scale work should be begun very early in a student's work. I should say that with a reasonably bright pupil single octave scales, at least, with each hand separately, should be begun during the first term. With an average, however, the preparatory work can be done during this time.

b. Each scale should be first learned and practiced until it can be played comfortably in one octave, essaying this in succession without reference to speed at this early stage of instruction. The main thing should be to learn their nature and how constructed at first. Students should be taught how to build each new scale in succession for himself, and not read it from a book. It is not necessary to spend much of the lesson hour playing scales. The student's progress can be determined very quickly in two or three scales, and then the lesson can be given to other things.

ADULT PUPILS.
"What would you advise for an adult pupil who has already learned scales and has learned many 'easy' marches, etc.? His last lessons before, but is much from his fingers."

She will have to study preliminaries in exactly the same manner as any other pupil if she desires to gain control over her fingers. No matter whether one wishes to play much or little, mastery of finger movement is a necessary preliminary. This mastery is attained by close and intelligent practice. Playing the piano means making correctly the motions that will produce certain results.



Hints on Conducting a Young Folks' Musical Club

(From the Appendix to the "Young Folks' Musical History.")

AFTER the musical club has been organized, the leader will find that the organized club requires continual but very enjoyable work. The necessity for a good, steady plan is apparent to all those experienced in club work. The most feasible plans fall along the following lines:

- (a) Historical.
 - (b) Theoretical.
 - (c) National.
 - (d) Musical forms.
- The historical plan is given first importance, since it is almost impossible to appreciate thoroughly different phases of the art of music without a good fundamental knowledge of musical history. In the case of a senior class it would be an excellent plan to follow the "History Year" with one devoted to the study of musical theory, that is, the foundation laws of the science of music, harmony, elementary acoustics, etc.

It is difficult to study acoustics without special physical apparatus, but a few simple experiments may be conducted by the teacher with home-made apparatus and the assistance of illustrated books on the subject. The third year might be devoted to the more advanced study of musical history, combined with an attempt to study the music of the composers from the national standpoint. A course of this kind might be arranged thus:

- 1st Month—Folk-songs of older nations.
- 2d Month—Italian composers.
- 3d Month—German composers.
- 4th Month—French composers.
- 5th Month—Russian composers.
- 6th Month—Scandinavian composers.
- 7th Month—English composers.
- 8th Month—American composers.

Although a whole season could be devoted to the study of the composers of one nation, and, in fact, many musical clubs of adults do this, the teacher of young folks will find that variety is the spice of music as well as of life. The months should be made as comprehensive as possible. If four meetings are held each month the German month might, for instance, be divided thus:

- 1st Meeting—Bach and Handel.
- 2d Meeting—Beethoven, Mozart and Haydn.
- 3d Meeting—Gluck, Weber, Wagner and Strauss. (Four great opera performers.)
- 4th Meeting—Mendelssohn, Schubert, Schumann and Brahms.

This, of course, includes only the greatest masters, but the club member has already learned of most of the lesser ones through the medium of "The Young Folks' Standard History of Music."

STUDYING MUSICAL FORM.
A year devoted to the study of the musical forms is a profitable one. The months might then be arranged thus:

- 1st Month—The Sonata.
- 2d Month—The Symphony.

- 3d Month—The Polonaise.
 - 4th Month—The Waltz.
 - 5th Month—The Mazurka and the Bolero.
 - 6th Month—The Tarantelle.
 - 7th Month—The Nocturne and the Ballade.
 - 8th Month—The Opera.
- Here again subdivisions will provide material enough for an entire year's study. The opera, for instance, may be divided thus:

- 1st Month—Monteverdi and Handel.
- 2d Month—Rameau, Lully and Purcell.
- 3d Month—Gluck and Weber.
- 4th Month—Rossini, Bellini and Verdi.
- 5th Month—Gounod, Bizet, and Wagner.
- 6th Month—Wagner.
- 7th Month—Puccini, Mascagni and Cavallotti.
- 8th Month—Strauss and Debussy.

MUSICAL PROGRAMS.
It is, of course, desirable to have a musical program connected with every club meeting, but it is not possible in all cases to secure illustrations for these programs. While, for instance, illustrations of interest from Monteverdi, Lully and Purcell, etc., are obtainable, they are sometimes difficult to secure. Operatic arrangements from Wagner, Bizet and Verdi are common, but in securing these from your music dealer you should make it very plain that you desire the original score. Wagner's music, for instance, may be procured in all grades, from a children's arrangement of the Tannhäuser March to the great and exceedingly difficult Listz arrangement of the Tannhäuser overture, or the "Liebestod" from "Tristan and Isolde."

HOW THE SOUND REPRODUCING MACHINE HELPS.

The club leader should always recognize the danger of attempting much that is too difficult for the members and defeating the purposes of the club by such impractical means. It is, for instance, almost impossible to secure illustrations from the operatic works of Leoncavallo, Puccini, Strauss and Debussy that can be adequately given without the paraphernalia of the opera house. Here the teacher's only alternative is the use of a good sound reproducing machine. With the help of first-class instruments and the best records the teacher can at his service the musical advantages of an opera house costing thousands of dollars to run. In fact, this is really the only way in which an adequate idea of the real musical character of opera can be secured in towns and cities where there are no opera houses with first-class singers.

ENTERTAINMENTS.

In conducting the musical club for young people games must be devised for the more frequent meetings. These games may be varied as possible. The game played at one meeting should be of an entirely different type from that played at the last meeting. An instance of this may be shown in the following:

- GAME OF MISSING LETTERS.**
(Type 1.)
Give the missing letters of the following names of famous musicians, and name one composition by each master:
1. Johann Sebastian B—.
2. George Frederic H—.
3. Johannes B—.
4. Charles G—.
5. Jean Baptiste L—.
6. Peter I. T.—.

GAME OF PICTURES.

(Type 2.)
The club leader here arranges from twenty to thirty pictures of famous composers around the room. The pictures are numbered, but have no names on them. Each member is then furnished with slips of paper, having as many numbers as there are pictures, and are required to guess the pictures.

A MUSICAL SPELLING MATCH: A GAME IN EAR TRAINING.

(Type 3.)
The leader provides each member with a slip of paper and then explains that she will first give the scale, and that immediately thereafter she will play some notes of this scale, the alphabetical names of which spell some word. The pupils or members who are located so that they cannot see the keyboard are then asked to listen intently and try to determine which notes were sounded, and then write down the word upon the slip of paper. This makes an excellent and instructive game for bright young folks. Here are some words to try: "Acad, dead, gad, head, cabbage, dead, bad, cage."

Other similar words can be made up, but in every case the teacher should check each note before spelling the words on the keyboard.

Another form of this same game is musical arithmetic, in which the teacher gives the notes of the scale numerical names instead of letters. She tells the pupils or members to sit down, the numbers of the scale she plays on a line, and after several lines have been given she requests them to add up the lines, awarding the prize to the first member to get the correct total.

TALKS.

Although the musical club is for the purpose of studying music, it is well for them to understand the scope of the club work occasionally by introducing talks on interesting topics. A good story for young people, on the order of "Mrs. Wiggs of the Cabbage Patch," "Tom Sawyer," "Little Men," "Under the Lilac Bush," "The Christmas Carol," "Little Lord Fauntleroy," etc., is always welcome. These are met with bright eyes and renewed interest.

THE CHILD'S LOVE FOR PICTURES.

The child's love for musical pictures should also be taken into consideration. Every club leader should keep a scrap book and take advantage of the remarkable illustrations of the Gabbage Patch, "Tom Sawyer," "Little Men," "Under the Lilac Bush," "The Christmas Carol," "Little Lord Fauntleroy," etc. It is always well to have met with bright eyes and renewed interest.
Children do not like to be coaxed into doing anything, but they are very anxious to join in any work in which they are convinced they have a special interest. A public meeting at the end of the year, exhibiting the work of the club through a musical program or otherwise, and attended by the parents of the young folks, is also another desirable means of increasing the membership of the club.
MUSICAL ART RECOGNIZES TWO KINDS OF music—artistic music, the production of the artist, and national music, the product of the people. If we liken music to flowers the former would be the cultivated, the latter the wild flowers—Christians.

upwards, are of great value in enlarging these pictures or posters, and projecting them upon a screen. This adds immensely to the interest in club meetings where it can be employed. Little Johann Sebastian B. . . .

TACT IN MANAGING THE CLUB.

The necessity for tact in club management has already been discussed. The club leader should be quick to note any feeling of dissatisfaction or projective from a screen. This adds immensely to the interest in club meetings where it can be employed. Little Johann Sebastian B. . . .

The necessity for tact in club management has already been discussed. The club leader should be quick to note any feeling of dissatisfaction or projective from a screen. This adds immensely to the interest in club meetings where it can be employed. Little Johann Sebastian B. . . .

GETTING NEW MEMBERS.

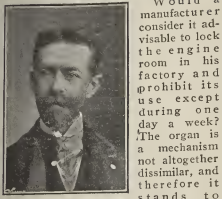
The matter of getting new members is a very important one for the life of the club. The club leader should be admitted there will be no way to make up for the inevitable loss of some of the old members. One way to make membership desirable is to restrict the number of members so that there is a waiting list of those who may desire to become members of the club. Those on the waiting list should be invited to all of the open meetings and to events of importance, but be made to understand that it is impossible for them to take part in the club work until they become full members. In this way many will be found who, believing that it is difficult to secure admission to the club, will try to become members. This is one of the secrets of some of the most successful fraternal orders of the country. They make it a policy never to urge anyone to join.

Children do not like to be coaxed into doing anything, but they are very anxious to join in any work in which they are convinced they have a special interest. A public meeting at the end of the year, exhibiting the work of the club through a musical program or otherwise, and attended by the parents of the young folks, is also another desirable means of increasing the membership of the club.

MUSICAL ART RECOGNIZES TWO KINDS OF music—artistic music, the production of the artist, and national music, the product of the people. If we liken music to flowers the former would be the cultivated, the latter the wild flowers—Christians.

THE ETUDE

WILLIAM C. CARL,
(Concert Organist.)



Would a manufacturer consider it advisable to lock the engine room in his factory and prohibit its use except during one day a week? The organ is a mechanism not altogether dissimilar, and therefore it stands to reason that, if closed for six days and only played on Sundays, it will in time deteriorate in value.

I maintain, after long experience, that it is much better to have an organ used for judicial practice will not harm or injure it in the least. Young men and women of talent are eager to study. Their only opportunity is by gaining access to an organ, otherwise they frequently choose another profession. The matter should come to the attention of church committees, and if presented in the right light I feel certain they will in many instances grant the privilege.

Without practice it is impossible to become anything but a mediocre organist. At the Old First Presbyterian Church, New York, where I officiate, we have two organs. Both instruments have been used for years. We consider they are the better for it, and at the same time the church receives a good income from the rental.

They how can they properly prepare themselves for their vocation? I believe a fund should be established in every church which will furnish, to a reasonable extent, free practice upon the organ, and that the official organist of the church should always be made a member of the music committee.

Organ recitals should most assuredly be encouraged, but I am not in favor of absolutely free recitals, unless they form an integral part of religious services. The general public cannot be educated to appreciate the highest class of organ music unless special recitals are frequently given, either upon week days or Sundays. Churches having superior, or even adequate instruments, and competent, if not superior organists, should provide everything in their power towards cultivating and stimulating a taste for the best in organ literature, but I cannot understand why an organist, or other musician who has devoted his life to perfecting himself in his chosen profession, should be expected to donate his services to the cause of music.

RAYMOND HUNTINGTON WOODMAN,
(Concert Organist.)

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[It is impossible to estimate the vast amount of money invested in pipe organs in America. The number of organs has increased to the extent of thousands of churches, and in most of the churches there are organs of some kind. The cost of these organs runs from \$200 to \$25,000 each. It has been estimated that in one of our larger cities over \$150,000 has been expended for organs. It is safe to say that the total investment for the country would run well up into the millions. In hundreds and hundreds of our churches, the organ remains idle during six days of the week. This is often because church committees fail to realize the necessity of practice for the organist student, and the fact that without such practice it is impossible for the young organist to secure the necessary experience to carry on the work of his predecessors. Music has become one of the most important factors in the church, and it would seem a part of the church work to provide the means for the use of the organ, a braced auditorium and motive force to perpetuate the musical education. Thousands of dollars are spent yearly to support Sunday schools, and yet the Church would be unable to continue without them. Why not give the organ student the opportunity he deserves?]

SYMPOSIUM.

1. Does the daily use of the organ injure the instrument or benefit it?
2. Do you not believe that the Church should make provision to assist young organists by permitting the free use of the organ during the week including the cost of motor organs?
3. Do you not consider the organ recital, given upon weekdays an integral part of the educational work of the Church?

CLARENCE EDDY,
(Concert Organist.)

In reply to your questions I have to say in regard to using the organ outside of church services. Let me say:

1. An intelligent daily use of the organ is not detrimental to the instrument, and it should prove a benefit by always keeping the organ in good working order. It stands to reason, however, that the organ should not be constantly run at top speed, with the throttle wide open and all the steam on, any more than a motor car, or other engine, should it even be used for "joy rides."

2. Church committees ought not only to be glad to provide earnest students with facilities for practicing, but should make it their business to encourage organists in acquiring a knowledge of, and a skill upon the *king of instruments*, quite as much as they do in any other work for the pupil. Unless the organs in our churches are thrown open to such

1. The daily use of a church organ is of more benefit to it than injury. The wear and tear of the mechanism is so infinitely small that it need not be considered, while the ventilation of the pipes has a tendency to keep the organ in proper total and mechanical condition.
2. It is certainly a helpful thing for churches to assist young organists by providing a place for practice. It would not be improper, however, to charge a reasonable fee for the use of the motor, which is practically the only piece of machinery connected with the organ which wear and tear is appreciable, and in some localities power is expensive.
3. The organ recital is undoubtedly educational—if properly given. Unfortunately, many are ill-prepared and poorly played, and are, therefore, robbed of their benefit.

It takes time to prepare an organ recital properly, and if churches wish organists to give them as a part of the educational work of the church, sufficient funds should be raised, by subscription or otherwise, to give the organist a fair return for the time spent in preparation. Properly prepared and performed, an organ recital is of great educational value, particularly in small cities and towns, where concerts are comparatively scarce, and in which it is more difficult than elsewhere to find an organist who should never play a program without adequate preparation.

Ten pupils do not make a very large class. But supposing they each practice one hour a day. Can one blame the church members if, with the organ going from 8 A. M. to 6 P. M., it seems to them that the church has been made into a conservatory of music? Any teacher, however, who sends the student to practice from, say, November to April? Certainly no in a cold church, unless he value his musical progress above his health. No, the true solution to this problem is the small practice-organ, available in a moderate sized, easily heated, room—the year around. Would we had more of them!

Surely organ recitals should be encouraged. There is much organ music, especially transcriptions of orchestral works, that is effective and entirely suitable for organ recitals, but quite out of place in a church service. Whether the recitals are given on week days or on Sunday afternoons, or immediately following a Vesper service, seems to me a question of minor importance. A high musical standard should, of course, be maintained. But organists should endeavor, I think, to arouse the interest of the audience, in front of the keys. At the Church of the Ascension, in New York, for the eleven years that I was organist the organ was in constant daily use from nine until five o'clock, and could be depended upon at all times—except in summer, when it was silent most of the week—then something usually stuck on Sunday. While an organ is in daily use you will find few moths and mice—the greatest terror to the organ caretaker. Church committees are right in demanding good organists, but themselves are unwittingly the greatest enemies to good organ music, inasmuch as they withhold most discouragingly at the outset from the budding talent the only means by which he may become proficient. The great victory, for instance, cannot be mastered by his instrument by absent treatment; why should the organist be expected to do so?

E. R. KROEGER,
(Concert Organist.)

I believe it advisable to have the church organ in use every day of the week. In England all the cathedrals and many of the churches have daily services. Besides these, rehearsals are held, and organists practice and give lessons, and occasional recitals are given. In some of these sacred edifices there are organs which for beauty of tone are unsurpassed. Yet some of them have been in use for centuries. To be sure, repairs, additions and improvements have been made which have materially altered the organs from their original design, but the fact that these instruments maintain their superior quality amply proves that constant use is not detrimental to them.

JAMES H. ROGERS,
(Concert Organist.)

The condition of an organ depends entirely upon the proper adjustment of its mechanism, combined, of course, with good voicing and tuning. This is, naturally, the province of the organ builder. Intelligent and careful use can have no effect whatever upon the condition of an organ, either as to tone or mechanism. On the other hand, the organ, and especially the modern organ, being of extraordinarily intricate and often delicate construction, a practice hand (or foot) may well work havoc with it by undue violence.

2. This question is a poser. Assuredly, the coming generation will need organists, and how can anybody become an organist without practicing upon the organ? Assuredly, too, the churches have a need to help in this matter. But just how far would it be reasonable to operation on their part? For there is one other side to the question. Suppose an organ has ten pupils who wish to practice upon the organ in his charge.

CHARLES HEINRICH,
(Concert Organist.)



Organ students I understand undergo a peculiar disadvantage under one condition, one to which neither vocal nor instrumental students are subjected, namely, of not being able to practice when they like as long as they like. Church authorities are loath to give permission to anyone but the regularly appointed organist to use the organ. In this they cannot altogether be blamed, inasmuch as they look upon the organ as a costly and delicate bit of mechanism. They might alter the dictum did they understand, as organists do, that the student can do no harm as long as he remains in front of the keys. At the Church of the Ascension, in New York, for the eleven years that I was organist the organ was in constant daily use from nine until five o'clock, and could be depended upon at all times—except in summer, when it was silent most of the week—then something usually stuck on Sunday. While an organ is in daily use you will find few moths and mice—the greatest terror to the organ caretaker. Church committees are right in demanding good organists, but themselves are unwittingly the greatest enemies to good organ music, inasmuch as they withhold most discouragingly at the outset from the budding talent the only means by which he may become proficient. The great victory, for instance, cannot be mastered by his instrument by absent treatment; why should the organist be expected to do so?

EVERETT E. TRUETTE,
(Concert Organist.)

1. Every organ, whether large or small, tracker, tubular, or electric action, is benefited by frequent use, even daily. Any organ which is played only two or three hours each Sunday will get out of tune quicker, and will be more liable to annoying derangements, than the instruments which are used daily. Daily practice on an organ tends to prevent the action sticking in damped notes along the day if the speaking part of the pipes, keeps small insects out of all the mechanism, and thus keeps the cost of repairs down to a minimum. The only instances where daily practice is injurious are with electric organs which have insufficient batteries. In such organs, if the current is supplied by storage batteries, which are charged directly or indirectly by the street current, no trouble will arise. If, however, the storage battery is charged by a primary,

gravity battery, or if, as is frequently the case, the battery is of a type known as "combined generating and storing," the generating power frequently is too small for the organ, and at Christmas and Easter time, when more than the usual amount of rehearsing is necessary for the Sunday services, the battery is liable to give out at the crucial moment. With such an organ daily practice would prevent the accumulation of sufficient current for the Sunday services. Even in such instances it would be a benefit in dismise, for it would expose the inadequate batteries.

2. Church committees ought to see that the church is an educator in its own behalf when it permits young organists to practice on the organ. Where would the church secure its organists if every organ were closed to the student? (When the programs are commendable) educates the public in good music. It draws people into the church on week days, and uplifts their thoughts. It attracts attention to the beautiful, to the grandeur, and to the manifold possibilities of organ tone which cannot be done in a Sunday service. As such, students ought to be encouraged, and is encouraged in many localities.

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Department for Violinists

Edited by ROBERT BRAINE

OVIDE MUSIN ON CORRECT POSITION.

BY ROBERT BRAINE.

[NOTE.—The photographs illustrating this article were posed for by the eminent violin virtuoso, Ovide Musin, late Professor of Violin playing at the Royal Conservatory of Liege, Belgium, an institution which during the last century furnished the world with some of its most famous violinists, including Brahms, Charles Delcamp, secretary, Massad and Vazante, and Maradi, Musin, Yancy and Bismach, etc. The photographs were copyrighted in Musin's School of Violin Playing and are herewith reprinted by special permission of Mr. Musin.]



Fig. 2. CORRECT SITTING POSITION, AND BOW AT THE POINT.

In using such illustrations the student will find a large mirror, long enough and wide enough to reflect the full form and motions of the arm when bowing, a valuable assistance in seeking to adapt his own position to those given in the illustrations.



Fig. 1. BOW AT THE FROG.

In speaking of the proper position in general way, Mr. Musin says in his book: "Too little importance is generally paid to the position the violinist should assume when playing in public, and in order that a correct pose may be gotten habitual, strict attention should be paid to it from the beginning. We must remember that while the artist may be



Fig. 3. FIRST POSITION.

In Fig. 2 we have the correct position of the violinist when sitting, as in quartet or orchestra work. The position of the upper part of the body is erect and graceful, and the whole attitude is natural and pleasing. Both feet are planted firmly on all sorts of positions, as is so often the case even with public performers. This figure also illustrates the correct position of the right hand and arm when the bow has reached the point where the wrist has been assumed. Note that the wrist has not been slightly concave position, instead of being convex as at the frog. The fingers are held close together on the stick.



Fig. 4. THIRD POSITION.

Many self-taught and badly-taught violin students allow the fingers to straggle apart on the bow. The appearance of the hand should be rounded and graceful as in the illustration. The bow is exactly parallel with the bridge because the elbow of the bow arm has not been drawn backward, thus pulling the bow out of parallel. Even professional violinists are at times careless about maintaining this parallel position of the bow when playing "around the corner" to some extent. The position of the left hand and arm when playing in the first position is also admirably shown in this figure. The left elbow is held far under the body of the violin, thus throwing the fingers above the fingerboard, so that they can strike perpendicularly on all the strings. Holding the left elbow too far to the left is one of the commonest faults of the beginner.

wholly unconscious of awkward swayings of the body and frequent distortions of the face, the audience will be alive to these defects, which are apt to incite mirth and lessen the charm enhanced by grace and repose of manner. The body should be held erect, and the head well raised, to enable the entire audience to see the face of the performer. We advise the pupil to practice before a glass wide enough to reflect the form completely. This is the only way in which to be sure that the violin is held with its scroll above on a line with the player's nose, and that the bow is drawn straight, from nut to tip and vice versa. The bow-arm should rest naturally against the body as far as the elbow, and the wrist should be perfectly limp and flexible, and when well bent at the frog the arm will fall naturally into position.

In Fig. 1, besides giving the correct position of the violinist when standing, we have the proper position of the hand, arm and wrist when bowing at the frog. The position of the body is erect, noble and free. The bow hand is gracefully arched, but without the sharp bend or "goose neck" at the wrist which mars the position of so many inexperienced students, when using the bow at the frog. The little finger must be kept on the stick to balance the weight of the bow.

In Fig. 5 the fifth position is shown. The thumb must be drawn down under the neck so that the hand can be moved and the fingers can strike far enough on the fingerboard to command the notes of the fifth position.

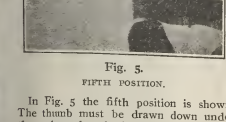


Fig. 5. FIFTH POSITION.



Fig. 6. HOW TO HOLD THE BOW.

Fig. 6 illustrates to advantage the correct method of holding the bow. The fingers are laid easily and naturally on the stick, close, but not squeezed tightly together. The fingers are not to be almost at right angle to the stick of the bow, and not at an acute angle, caused by the wrist being tilted to the left. The position shows gives the utmost possible freedom to the wrist. The stick of the bow is shown to lie in the first joint of the first finger, and not in the second, as it is often wrongly held. This illustration is so clear that it explains itself.



Fig. 7. HOW TO HOLD THE BOW.

Fig. 7 shows the holding of the bow from the outside of the hand, in a position for use, and not to put in a collection. "Don't" buy a violin too gaudy a color. One of a quiet tint or a fine imitation of a violin by one of the best artists or of a blood red or fiery orange color. "Don't" buy a violin which has been made by a carpenter or cabinet-maker, who knows a little about fiddle making, and puts in his spare time in that fascinating pursuit. Violin making is as much an art as portrait painting, and takes as long to learn. Buy a violin, if you buy a new one, made by a good, artistic violin maker. "Don't" buy a violin which is too heavy in weight, especially when buying for a young student or for a lady. Violins are occasionally met with which are extremely heavy. It is fatiguing to hold such a violin in a horizontal position for long at a time.

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This holiday season is near at hand. Thousands of people all over the land are preparing to buy violins, bows, case and violin outfits for holiday gifts. This being the case, a few "Don'ts will no doubt be appreciated by the prospective purchaser. "Don't" buy a full-sized instrument for a small child. Violins and bows come in different sizes, from one-eighth size to full size. Take the child to an expert teacher or violin dealer, and he will inform you as to the proper size. "Don't" buy a full-sized case for a small violin, on the ground that it will do for a full-sized violin later on. Get one to fit.

"Don't" buy the cheapest violin you can find, and expect the prospective pupil to take interest in it. A hideous, screeching rasping violin and a stiff, crooked, ine-

lastic bow will disgust and dishearten the most talented pupil. "Don't" buy a \$20 piano for your girl and a \$5 violin for your boy, and expect them to take equal interest. A piano to correspond with a \$5 violin outfit would be a rickety \$25 square, thirty-five years old, and ready for the scrap heap.

"Don't" trust to your own judgment in selecting a violin, if you have a friend or violin teacher whom you can trust to make the purchase. He should be a violinist and a good judge of violins. "Don't" try to make a "find" in pawnshops and second-hand stores unless you are an expert judge of violins, as you will likely pay a high price for an inferior instrument. If you are not an expert judge, and have no one competent to select a violin, go to a reputable music house, and leave the selection to the violin clerk. "Don't" buy a violin on the strength of the label inside it. Any wholesale music house can sell you violins in lots of a dozen at \$2 a violin, but the label reads Stradivarius, Amati, Guarneris, etc. "Don't" buy a "fake" violin. By this I mean one pure white or jet black, or some unusual color, or one with painted inlaying, or purfling, or with pictures on the back. At the present day only cheap, inferior grades are made with this ornamentation. They are made to sell to the ignorant.

"Don't" buy a violin with a lion head or other colored figure in the place of a scroll. Such things excite the ridicule of violinists and musicians generally, except in the case of genuine old violins made by the great masters, who, once in a while, make a violin with a figure on the head in place of a scroll, probably to the order of some patron.

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HOLIDAY VIOLINS.

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Answers to Violin Queries

F. P. S.—As you state that you are nineteen years of age, you would no doubt require a full-sized 'cello. 2. The 'cello is played in positions like the violin. 3. Hector Berlioz says, in his work on "instrumentation": "The compass of the 'cello may be, even in the orchestra, three octaves and a half. The great performers go still higher, but in general these extreme high notes are seldom given in natural sounds, but are mostly taken in harmonics, which are produced more easily and with better quality." The lowest note of the 'cello is the C, second added line below the bass clef. The half and three-quarters intervals are tuned like the full size and consequently have the same compass.

4. If you should learn on a half-sized 'cello it would not be difficult to change to a full-sized instrument later on, provided the intervals in fingering would be larger.

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have a good tone, for they have not. Age will do nothing for a violin that had a poor tone at the beginning. That is, you will remember that many old violins, such as well as others, have met with injurious accidents, or have been scraped or altered by people who tried to improve the tone. There are such violins in existence to-day, undoubtedly genuine, made by Stradivarius himself, the tone of which is not good. That is a good, well-made violin will last for several lifetimes, without deteriorating, while a piano will commence to show signs of wear, as far as the tone is concerned, in a few years. Money paid for a good violin is money well spent. "Don't" imagine that it is easy, even for an expert, to "pick up" a violin, second-hand, worth \$200, for \$15 or \$20. Unless you are an expert in judging violins, you are more likely to get one worth \$5, or possibly nothing at all, for a dozen at \$2 a violin, but the label reads Stradivarius, Amati, Guarneris, etc. "Don't" buy a "fake" violin. By this I mean one pure white or jet black, or some unusual color, or one with painted inlaying, or purfling, or with pictures on the back. At the present day only cheap, inferior grades are made with this ornamentation. They are made to sell to the ignorant.

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THE CHILDREN'S CHRISTMAS PAGE

CHRISTMAS MUSIC AND CHRISTMAS CUSTOMS IN THE OLD WORLD

(For Reading at Children's Musical Class)
By C. A. BROWNE

In the Christmas customs of most all countries we find that music is almost invariably an important part. Suppose we follow the good old Saint Nicholas in his Christmas eve trip around the world, and enjoy some of the pretty, ancient musical customs with whichlinger with us, in spite of such unromantic things as incense radiators and black holes in the floor called registers, in place of the great chimneys where the Christmas logs once flamed and roared, when boar's heads smoked and fun and frolic held good King Carnival.

In the stalwart days of "Good Queen Bess" the Christmas holidays lasted over a month.

Advent includes the four Sundays before Christmas, and is the herald of that great day. Both in Protestant as well as in Catholic countries choirs-singers and schoolboys go from house to house during these holy nights singing special songs, or Christmas carols, with which to usher in the gladdest festival of the whole long year. In Bohemia, Styria and other German provinces it is customary for the young folks to form themselves into a dramatic troupe for the long Christmas plays during Advent. The story of the Saviour's birth, His persecution by Herod and the flight of the Holy Family to Egypt form the plot. The ones who represent the holy personages sing instead of declaiming their parts, in distinction to the other actors; but they accompany their singing with the same rhythymical movements as do their fellow players.

KNECHT RUPECHT.

German children look forward to feasting their eyes upon the glories of the Christmas tree, and if not obedient will soon declare their dislike to the visit of St. Nicholas, or to the coming of the Christ-child (Christ-Kindlein) and Knave Ruprecht (Knecht Ruprecht), who, closely muffled, come knocking at each door. On entering they permit to question the parents in regard to the children's behaviour since their last visit. If the answers are satisfactory Knave Ruprecht scatters apples and nuts with a lavish hand from a bag which he carries on his shoulder. He takes care to leave a bundle of switches behind him in case they should be needed before he calls again. And while the children are scrambling for the nuts he and the Christ-child disappear. In Schumann's famous children's piece, "Knecht Ruprecht," this famous figure is characterized.

The German nation makes Christmas a religious season. For several days church is held twice a day, and it is the time when the glorious chorals work of Bach and Handel fill the sacred places. Bach wrote a Christmas oratorio, and perhaps one of the happiest days in the life of Felix Mendelssohn was that 25th of December, in 1823, when he found, under the Christmas tree, something he had eagerly desired to own—a copy of the "St. Matthew Passion," by Bach, a very rare work at that time. You may be sure that it was a fond, indulgent grandmother who had had the copy made for her little fourteen-year-old composer.

Later in life he wrote "Six Christmas Pieces," as he said "six Christmas pieces for his young friends," but before they could be published, the "Happy Musician" had finished his busy life and had been laid at rest amid universal mourning.

There are Christmas hymns or carols that are believed to be as old as the 13th century.

When Martin Luther was a boy he and three or four comrades were sing-

ing carols for alms at the doors of the wealthier citizens, after the old German custom, when his bright face and sweet voice finally won him a temporary home at the house of Madame Ursula Cotta, the wife of a leading merchant.

All his life long he loved music enthusiastically. "I can see," he said, "why David and all the Saints put their divinely thoughts into songs. He played with much skill upon the lute, and also the lute. In the South Kensington Museum in London is still treasured an organ that once belonged to him.

SANTA CLAUS.

In the Protestant countries St. Nicholas is the only saint who has retained his full prestige, especially among the children, for he is still the burden of their prayers, the inspiration and the staple of their dreams, whether he appears under his own name or that of Sinter Klous (Santa Claus), or Kris Kringle (which was originally derived from Christ-Kindlein, the Infant Christ). In the Tyrol he goes by the name of "Holy Man," and shares the honors of his office with St. Lucy, who distributes gifts among the girls, as he does among the boys.

In Germany the frugal housewives used to shake the crumbs from the table-cloth under the roots of the fruit trees on Christmas Eve, in order that they might become more fruitful.

In Bohemia the trees were violently shaken during the time of the midnight cake and some hot cider were carried into the orchard, and there offered up to the largest apple, as the King of the orchard, while those who took part in this singular ceremony joined lustily in the chorus:

"Bear good apples, and pears enough—
"Bears full, apples full, pears full!"
"Hurray! hurrah! hurrah!"

In another part of England—Norfolk—a libation of spiced ale used to be sprinkled on the orchards. A gentleman who had witnessed such a custom relates that the only stanza sung on that occasion was:

"Apples and pears, with right good corn,
"Give me plenty to everyone!
"Give Earth to drink, and she'll not fail."

IN NORWAY AND SWEDEN.

Christmas time is the gayest and merriest season of the year throughout the Scandinavian countries. Up on top of the globe—in Norway and Sweden—the holidays are more of the same, and are given over to feasting, dancing, skating and merry making. The family go singing to and from the table, and a light is left burning the entire night. But if it should accidentally go out there is a superstition that some one will die during the coming year. Everybody visits everybody else. In the country districts the tables are spread and left standing, loaded with all sorts of good cheer.

I suppose the woe ones of those cold north countries have their title cuffs just like small Americans. But there it is an old, old custom, and a good one to for a good cheer, and glad season. On Christmas Eve, which they call the Yule-evening, the shoes, great and small, of the entire household are set close together in a row, as a sort of promise that during the coming year the family will try to live together in peace and harmony.

THE SONG OF THE YULE LOG.

Scandinavia is especially the land of the Yule log. Formerly the Yule log was a huge section of birch, was cut from a tree selected on Candlemas-day, on the second of the preceding February. On the following Christmas Eve it was treated in the most interesting manner—merry-makers pulling with a will, and in England, at least, singing a Christmas carol commencing:

"Come, bring with a nosegay,
"My merry, merrie boys,
"The Christmas log to be bring."

(To be continued)



PUBLISHER'S NOTES

A Merry Christmas at the end of a very busy year for YOU.

The publisher of the very busy year of the publisher of the *ETUDE* desires to extend a hearty Christmas greeting to all the readers and friends of the journal. The *ETUDE* has been called by one friend "the greatest printed musical educator." The consciousness of the educational character of our work has led us to leave nothing undone to extend the advantages of THE *ETUDE* and the facilities of this business to musicians and students everywhere.

That we have friends and readers who have kept loyal and earnestly working in our behalf during the entire twenty-seven years of the existence of THE *ETUDE* is a cause for deep gratitude at this season of good cheer and "good will to all men." We are equally appreciative of the hearty enthusiasm of all our new friends and are anxious to have them realize some of the benefits which have kept THE *ETUDE* family together for over a quarter of a century.

A very Merry Christmas to you from the publisher and all those engaged in the sincere and best effort to maintain the position of THE *ETUDE* as the world's best and largest musical journal.

Calendars for 1910. We will offer the same calendars during this year as we did last year, and we trust it will be possible for us to fill all orders which we will receive. This was not the case a year ago—the demand far exceeded our supply. An advertisement of these calendars will be found on page 88 of this issue.

They consist of a gray mat-board frame upon which the calendar pad is attached, and the picture is any of the large list of platino-type or colored postcards, which will be found mentioned in another publisher's note, and also in an advertisement in this issue.

On the back of the frames there is attached an easel, and they are made in two shapes, 6 inches high by 8 inches wide, and 8 inches high by 6 inches wide. The price is 10 cents each, \$1.00 per dozen, postpaid. Early orders receive the best attention, and you are more likely to get your own selection in that case. These calendars make an excellent gift for every member of a class, and an inexpensive one, as well as a very acceptable gift.

New Gradus. We have in press a very important work of piano studies by Isidor Philipp. The name indicates Steps of Paris. The name indicates Steps to Parnassus. Parnassus is a mountain in Greece. The site of the Temple of Apollo, hence has become a symbol of perfection in poetry, art and music. Clementi has given this name to his celebrated set of studies. Our work of Philipp is the NEW "Gradus." It consists of selected piano studies, classified according to specific technicalities—left hand, right hand, both hands, arpeggios, double notes, octaves, trills, etc. Each of these classifications

will be published in a separate volume. There is no work published on piano technique on this plan. The work is "School of Technique" based on the above plan. The studies are selected from all the great writers of piano studies, Czerny, Clementi, Bertini, Cramer, etc. This is not a beginner's work, but presupposes previous study, of at least up to Czerny's "Velocity."

One great hindrance to progress is too great a variety of study; a miscellaneous set of studies often contains all the various difficulties in piano technique. Not one of these difficulties is overcome by such a course of study. A vigorous assault on one of these would have brought the pupil nearer "Parnassus."

A moment's reflection will convince anyone the advantage of sticking to one thing until the difficulties are overcome. The study of any one of these volumes will make the pupil stronger in that particular difficulty. We will publish the work during the holidays, and will be ready to deliver the first volume in a short time.

We will send the first volume for only 20 cents, postpaid, to anyone who will send an effort to maintain the position of THE *ETUDE* as the world's best and largest musical journal.

Don't miss this opportunity. Send 20 cents, at once, for the first volume.

Post Card. The demand for post card portraits of musical celebrities has shown a steady increase and during the past season we have been able to add several new subjects all of interest to music lovers and students. The cards are of the platinotype variety and have the finish and style of actual photographs; they are appropriate for gifts and are suitable for framing. We have imported and sold many thousands of these cards and have never known of a dissatisfied purchaser. No house in America carries as large an assortment, the list of subjects being entirely too long for publication here. For the partial guidance of those interested we have this year made up an additional special set of six cards each as follows:—"American Composers,"—"Conductors,"—"Master Violinists,"—"Modern Pianists,"—"Modern Violinists" (2 sets),—"Opera Singers" (5 sets); these sets of six cards each are sold at 25 cents the set. A complete list of the other groups of cards will be found in the "Holiday Offer" in the advertising pages.

Riemann's "Encyclopedia of Music." A book of a musical nature is itself containing about 900 pages, with full biographical sketches of all the musicians of the past and present, with a list of their works, and a complete list of all the information that one might desire about music will be found in this volume. It is also the latest encyclopedia. The retail price of this volume is \$6.00. The total price is \$2.75 postpaid. This is considerably less than half the price of the book. It offers holds good only during the holidays.

Twenty-first Annual Holiday Offer.

On page 867 of this issue we offer musical gifts with full page for twenty-one years we have been making this offer; each year the list has been revised, taking out the less popular works and adding the more important and newer books, as well as the latest novelties and useful musical articles suitable for use as Christmas gifts. We quote these books and musical articles at the very lowest possible price. We make that price almost cost.

We desire to aid our subscribers at this season of the year in the selection of their gifts and by the offering of appropriate and suitable articles for musical people. The prices are, in every case, postpaid; each must accompany all orders. It will be wise to send all orders at the earliest possible date, these rates cannot be used after January 1, 1910, when our special arrangements with publishers expires and our prices and rates are re-dropped.

Remember, only the best works are represented in this list, in the best bindings; the prices are the lowest that can be given and that we deliver, postpaid, at your door.

Thoughts for Little Tots.

This volume should have been withdrawn from the list, but it is so appropriate as a gift for a child that we have continued the offer through the holidays. There are twenty-five (25) songs written for children. The pieces are either vocal or instrumental. They may be used as a piano piece just as well as vocal. The melodies are unusually attractive for a child to play at home, school or even kindergarten. Our introductory price is only 20 cents, postpaid. This is less than one cent for each number. The volumes will be ready for delivery early in December.

Suite for Four Hands.

This volume is a set of original compositions for four hands by one of the leading writers of Europe of the present day. A very good idea may be formed of the contents of the whole suite by one of the selections which is published in the music pages of T 1 number, the "Rustic Dance." The whole of the suite is to depict the masquerade. The special offer is withdrawn with this issue. Our advance price was only 20 cents.

Suite.

In this number will be found a selection from four hands by Ole Olsen. The title of the suite is "Country and Town." There are five numbers in this suite, and the suite was written originally for us. It is the first time that Ole Olsen has had music published in this country. He ranks with the popular Norwegian composers of the day, and comes second to Grieg in popularity. In fact, there are many points of resemblance between these two works. The most popular piece of Olsen's is "The Serenade," Op. 19. This suite is very characteristic of northern countries. It has the same peculiarities as the music of Grieg. The suite starts off with a peasant dance, the next is a folk song, then there is a wedding procession, then there is a great-grandmother's bridal waltz, which is published in this issue, and the suite winds up with a vals lento.

The special offer for this suite will be 20 cents, postpaid.

An Ideal Gift Book. The immense expression of approval which has greeted "The Etude Gallery of Musical Celebrities" has prompted us to publish this collection of fine half-tone portraits, accompanied by short biographies, in book form. There will be seventy-one portraits in this book. They will be printed upon fine paper and are the best existing portraits of the musicians of Christiania. They have been selected with the greatest care and have only been procured after much difficulty, some of the portraits being extremely rare. The biographical material has been secured by consulting many sources of reference, and in many cases this book contains information that cannot even be found in the foremost and largest biographical dictionaries. It is an ideal book for the music-lover's table, and as a gift book either a teacher or a pupil it is unsurpassed, since it is unique, attractive and valuable. This book will be tastefully bound in a gift-book style. Each picture will be framed with an ornamental border. A list of over sixty of the portraits will be found in the heading of the Gallery, on page 868 of this issue. It is a book that those who have not taken THE *ETUDE* during the past year that this list includes many of the greatest musicians of all time. You may secure this book in two ways:—either by sending us your subscription, not your own, or by sending us 35 cents, postpaid, or three for a one-dollar bill—a trifling price for so excellent a work.

Bas Reliefs of the Master Musicians.

These plaques will be furnished at a low price, a very artistic ornament for the studio or living room of every musical person. The popularity of novelties of this kind is shown by the fact that those who have not of the musicians, but busts are not so expensive to make as they are heavy in weight, and the result is that the transportation charges are greater than their value, with the result, we have often regretted, of an unsatisfactory transaction. These plaques of great musicians will take the place of the busts in every way. An advertisement with the picture of one of them will be found on another page. The list consists of Handel, Liszt, Schubert. They are 4 1/2 x 6 1/2 inches in size, and we can send them, postpaid, for 50 cents each.

Music Satchels.

Useful articles of this character make such excellent and appropriate gifts that we mention them in particular, as well as giving the full list under the Twenty-first Annual Holiday Offer. These leather goods are all first class. It is possible to buy leather goods at almost any price. We guarantee that these values are better than you can get elsewhere.

We can supply a music roll 15 1/2 inches long, in black or brown, postpaid for 40 cents. The same satchel lined with green cloth, with smooth, same satchel in full size, holding the music without folding, and the same satchel lined for \$3.50. Remember these goods are made of the best quality of leather, and if cash accompanies the orders, we will ship to you, transportation charges paid.

(Continued on page 854)

THE ETUDE

Nature Studies. We will continue this special offer on this children's volume for the month of December, as it is so suitable for a child's present. The songs are suitable for school or private use. There is a song for each month of the school year. They are tuneful with pleasing text. No writer has ever been so successful with children as Mr. Brittow. He has spent his life among children and knows the nature of a child in all its phases. The withdrawal of this offer will positively occur at the close of this year. The volume will be ready for delivery early in December. The advance cash price is 20 cents.

Our Photographic Supplement. With this issue our readers will receive a photographic supplement of a notable work of art reproduced by the finest process known to the photo-engravers. Our object in giving these supplements is to provide our readers with inspiring and attractive pictures of high character and interest, such as should be proud to use in decorating the music room of the home or the school. The volume we present to you this month is fully described on page 815, and framed suitably in some tasteful hard-

wood frame, it would make a Christmas present similar to one costing from \$1.00 to \$5.00 in that art store. By taking a pane of window glass the exact size of the picture and binding it with passepartout tape, to be had at a good stationer's, an excellent and extremely cheap Christmas present can be made at home. Try it. We supply the same tape for mending music. The price is 15 cents for ten yards. All colors.

Musical Pictures. Under this head on the Annual Holiday Offer, will be found a list of musical pictures and photographs for students. They are mounted on a fine quality board, 15 x 20, and can be used either with or without framing; the latter, of course, is preferable. From all of the modern musical pictures made in Germany, we have selected about twelve. These pictures sell in art stores for \$2.00. We send them to you, postpaid, for \$1.00, the smaller ones for 30 cents each. These prices are postpaid.

The photographures are excellent etchings, the photographs need no further explanation. Look the list of subjects over under the Holiday Offer, if you are at all interested. We ship them to you in a very large, heavy tube, insuring their receipt in perfect condition, at almost any price in your own or a nearby city.

Music Supplies. Our Order Department has been taxed to the fullest capacity in handling the business attracted to this house during the past few months; since late in August up to the present day the inflow of orders for music supplies has been of unprecedented volume; a condition not quite anticipated, but still much in excess of our expectations. We always make the best preparation to handle the big business, but our efforts in that direction this season were barely sufficient to meet the requirements of the situation; yet, by

dint of special supplementary work, we appear to have taken care of many thousand more orders than in any previous season, and what is more important, have done so to the evident satisfaction of all patrons, old and new.

There is little doubt that our success in most respects is due only to promptness and liberal terms; the greatest factor is the permanent and ever growing value of our catalog of teaching material, supplemented by a complete stock embracing whatever is worthy and merchantable in the catalogs of all publishers in America and Europe. So far as concerns the interests of those who teach music, it is a regrettable fact that the average music store is inadequately equipped to meet the wants of progressive teachers. To be able to hold a leading place as a general supply house for music teachers, schools and colleges, has been the constant aim of the founder of this business. There are innumerable houses furnishing the common and short-lived "success" merely popular and less famous with a definite aim as regards real music; so teachers whose work is carried on away from the very largest cities will always find it very difficult to trust the execution of their orders to a house, such as ours, constantly working to anticipate and to satisfy their wants.

Our patrons are highly appreciative of what we are doing and do not hesitate to express themselves in frequent unsolicited testimonials, both with reference to our publications and our way of doing business; so we are steadily encouraged and rewarded; and as this is an appropriate time to do so, we take this occasion to express our manifold thanks and appreciation of the abiding and increasing favor wherewith our labors are received.

String Folios. We have always furnished, at 50 cents, a string folio without handles; simply a portfolio to lay on the piano. This same portfolio made with a strong reinforced back about 3 inches deep, heavy board sides covered

with black cloth, and with handles added, makes a strong, durable and convenient folio for carrying music without folding. We have given considerable attention to the making of a folio of this kind, and we call it a music folio with handles. The cash price, postpaid, is only 75 cents for the month of December.

The Petit Library. This library of names of musical biographies will make for the price one of the most inexpensive of generally valuable gifts that could be found for a pupil or teacher. The holiday price for the nine volumes in a box, postpaid, is \$1.75, or the set will be given as a premium for sending five subscriptions to THE ETUDE.

These biographies are carefully condensed sketches, containing the most essential facts of the lives of the great masters, and added to each, with the exception of Mozart, is a list of their most important compositions. The biographies are those of Handel, Haydn, Weber, Mendelssohn, Beethoven, Liszt, Wagner and Mozart.

Unmounted. We have found during holiday times and, Photographs. in fact, also during the year, such a demand for a cheap price of the great masters that we have taken the two color plates which have been used by us during several years past as supplements, and have printed them in extra fine style on the best paper, to be sold at a very low price. The eight portraits are cabinet size, and of Bach, Beethoven, Chopin, Liszt, Mendelssohn, Mozart, Schumann and Wagner, all given on one sheet. They are what are called duotones, and the price is ten cents per sheet. These unmounted photographs can be used for a number of purposes. They can be passepartouted or mounted in various ways and made into various articles according to one's taste. They make very appropriate and very inexpensive gifts of value to musical people.

Some Things About the New Young Folks' History.

The vast importance of interest in education has been greatly emphasized in the last ten years. If a pupil's work is not made interesting the teacher stands a very small chance of succeeding. Latest courses from the teacher's ability to vest a subject with so many entertaining and stimulating facts that the pupil's attention is greatly increased. Hereafter, the subject of musical history has been taught principally in colleges, conservatories and academies. This has been because there was no popular presentation of the subject in a manner based upon true educational principles and within the grasp of the young student's powers of comprehension. The new "Young Folks' Standard History of Music" by James Francis Cooke, three chapters of which have already been printed in THE ETUDE, places the private teacher upon the same plane as the conservatory, in that it enables him to conduct a class in musical history although he may have had no previous experience in teaching the subject. This book is so simple that it practically "teaches itself." The teacher can supply additional facts, anecdotes, etc. in the classroom if desired, and in this way by charging a nominal lesson rate of, let us say, from ten cents to twenty-five cents per lesson for each member of the class, the teacher's income may be increased well in proportion to the number of her pupils. The lessons are all very short, direct and absorbingly interesting. All the great essentials are given but a great mass of archeological and biographical detail which only interests the savant has been left out. Work for an entire season is provided at the rate of one lesson a week. The book is unsurpassed for musical clubs of children, young folks and adults studying musical history for the first time. It is admirably illustrated. Until this work is published we are offering it at the "cost of paper, printing and binding, etc. rate of forty cents. It has gone to press, so if you desire to get this rate send your order at once and save paying the regular rate which will be in force as soon as the work is issued.

Batchelor and Landon this volume, Kindergarten Method.

This volume, which has been a long while coming out, has at last appeared, and all special offers for the work are withdrawn with this issue. The work is now on the market to speak for itself. It is the only musical kindergarten work published that we know of. All the other methods are patented, and sell only in manuscripts by the teachers to their pupils. We first intended that there should be two volumes of this Kindergarten Method—one containing the exposition of the theory of kindergarten music, and another giving the practical examples of songs; but we have combined these two volumes into one and, therefore, the Method is complete in one volume. We will, however, publish some time in the near future, a very elementary piano method, a copy of which we will send to all advance subscribers to this Kindergarten Method. This little elementary work will be as nearly a kindergarten method as can be made. We are already at work on this volume, but are not ready to make a special offer on it; but we hope to in a month or so.

We trust that this work will prove to be everything that we promised, and that many more conscientious work done on this volume than almost anything else we have ever published, and if it is not in every way satisfactory, it will certainly not be because of a lack of earnest effort to make it so.

First Very Easiest Pieces. After this issue will withdraw an important volume of easy pieces. This is one of the most useful and popular volumes that we have yet issued. It contains 30 pieces of the very first grade. They are positively the very easiest pieces published, and it is the volume that should be given first to a child. The pieces have all passed through many editions, and are the most popular of the easiest pieces in our catalogue.

We will continue this work through the present month, although it will be ready for delivery even before this issue is out; but it is so suitable for a child's present that we shall continue to bring it during the Holidays. Our special introductory price is only 20 cents, postpaid.

"Dollars in Music" Herbert Spencer, the great English educator and philosopher, tells us that the business instinct is evidently something distinct and separate in itself and is something with which very few people are endowed. This may be true; but we believe that the business instinct can be cultivated precisely as anything else is cultivated, by studying it and giving particular attention to it. The forthcoming work entitled "Dollars in Music" by Mr. Geo. C. Bender, is designed to be a kind of business manual for music teachers. It will tell primarily the main essentials of advertising, but in addition to this it will give the teacher hints upon how the business side of his business should be conducted; how to get up a business-winning circular; how to keep accounts, and how to collect long-standing accounts, by means of properly written and sent letters. In fact, everything that the teacher should know about getting and keeping business will be ably touched upon. The book is now rapidly being written and separate in itself and published you may have it at the special advance rate of fifty cents.

(Continued on page 858)

THE ETUDE

The World's Foremost Composers, Virtuosos, Teachers and Writers will give opinions, advice and instructive articles in THE ETUDE FOR 1910

In addition to the able corps of regular writers representing the most celebrated men and women engaged in the art of music we have arranged for special articles by Mme. Cecil Chaminade, Mme. Teresa Carreno, M. Moritz Moszkowski, Herr Xavier Scharwenka and many of the most eminent artists living.

The Etude for 1910 will represent the most advanced step in modern musical journalism. It will be full of bright, new, vital, interesting ideas, many of which will be worth more than ten times the cost of the annual Subscription.

The Music of each issue will be a succession of treats for our subscribers. Manuscripts are continually being received from all parts of the world and only the very best and the most practical for purposes of instruction and entertainment will be presented. Finely edited reproductions of the works of the old masters are continually given. The educational value of THE ETUDE may be estimated by the fact that each subscriber receives in the pages nearly 200 pieces during the year.

The Departments will be in the hands of the ablest specialists obtainable. These experienced teachers represent the opinion of the whole country and give direct positive help to the Music Student.

The Gallery of Musical Celebrities will be continued during 1910, and in addition to this we have prepared a similar novelty which we are sure will interest our readers quite as much.

"THE ETUDE'S" HALL OF FAME

The future of THE ETUDE is guaranteed by the past. All the illustrious musicians of the past quarter of a century have contributed their best ideas and happiest thoughts to THE ETUDE.

Saint-Saëns	Paderewski	Marcini	Philipp
Bach	Debussy	Bloomfield-Zeiler	Binjamin
Beethoven	Elzinger	Carrozz	Bonci
Berlioz	Essenbach	Dehn	Coccora
Chopin	Goldmark	Goldmark	Beer
Grieg	Harbach	Goldmark	De Reade
Handel	Johnson	Goldmark	Reade
Liszt	Lincoln	Goldmark	

"The Etude" will continue to present the best and brightest ideas of the leading musical critics, the foremost teachers and the ablest writers on musical subjects. This list includes H. T. Finck, Arthur Elson, Perlee V. Jervis, H. A. Norris, Sumner Satter, E. Liebling, R. Braune, Amy Fay, E. R. Kroeger, E. E. Truette, Mrs. H. H. Beach, L. C. Elson, W. G. Smith, Edward Baxter, Percy W. H. Sherwood, E. M. Bowman, Thomas Tappan, C. J. Eddy, Mme. A. Pupin, Carl Reinecke, W. S. B. Matthews, J. H. Rogers, Dudley Buck, Jr., and many others. This remarkable staff of contributors forms a kind of "faculty" or "board of advisers" for the greatest printed institution of musical education and advancement—"The Etude."

JANUARY, 1910, ISSUE

The Music of Italy

The January issue of THE ETUDE will be largely devoted to the subject of Italian Music and Italian Composers. Many of the best known writers and artists will contribute and it will be an issue you should give a permanent place in your musical library.

Moritz Moszkowski on "The Paris Conservatoire"

No living composer is better known than Moritz Moszkowski. His works are played in the homes and studios of all musical nations. You have played his "Spanish Dances," his "Serenata," his "Grand Valse in a Flat." You will be interested in reading the opinions of this celebrated master upon the methods employed at one of the greatest institutions of musical education in the world. You will want the January ETUDE if only for this article.

IF "THE ETUDE" HAS HELPED YOU, KINDLY TELL YOUR MUSICAL FRIENDS

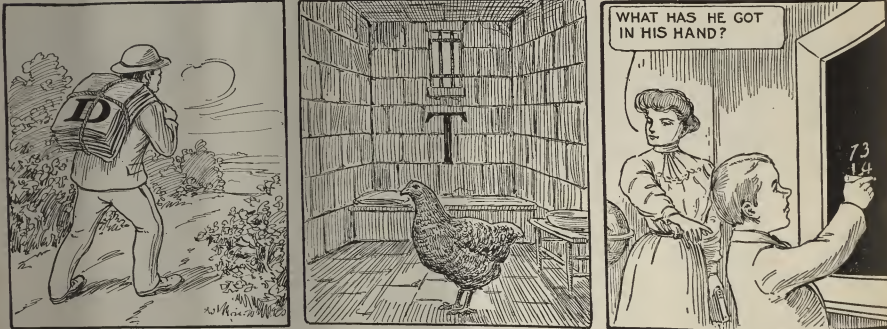
"THE ETUDE" IS THE BEST AND SAFEST OF ALL MUSICAL INVESTMENTS

Please mention THE ETUDE when addressing our advertisers.

PRIZE PUZZLE CONTEST

THE GREAT VIRTUOSO PIANISTS

FINAL SERIES.



READ THE FOLLOWING DIRECTIONS VERY CAREFULLY:

This puzzle appears in the issue of October and there is the issue for November. In order to win a prize the reader must send in answers to the nine puzzles at one time, and the answer must be mailed before the 15th of the month following the date the puzzle appears. The answers must be numbered to correspond with the Roman numerals under the pictures, reading in the order indicated. Each picture suggests the name of a famous virtuoso pianist. To the first string reader who sends in a complete list of

nine correct replies will be awarded a Maelsztet Metronome, with Bell. To the second, a copy of the "Young Folks' Standard History of Music." To the fourth, a copy of the "Young Folks' Standard History of Music." To the fifth, a copy of the "Young Folks' Standard History of Music." Each answer must be mailed to subscribers at a distance before the date stated. This notice is published in THE ETUDE. All answers will be numbered and the date and time of mailing taken into consideration.

THE ETUDE

Second and Third This is a very interesting set of new studies. Grade Studies.

By Gustav Lazarus. To be issued shortly by a prominent European educator and composer. They are now ready for the market and the special offer will be withdrawn after this issue. These studies are intended to develop style, mechanism and fluency. They are interesting from a musical standpoint, each study having a distinctive title. They may be taken up by pupils at once from the second, third and fourth grades, and will prove extremely valuable at this stage of the curriculum.

The special price during the current month will be 20c. postpaid, if cash accompanies the order.

Album of Favorite This volume is now ready and will be issued by H. Engelmann, the special offer will be withdrawn hereafter. The advance sales have been very large and the success of the volume is already assured. All lovers of good drawing-room music, and admirers of Mr. Engelmann in particular, should possess a copy of this volume. We shall be pleased to send it for inspection to any one who may be interested.

Easy Pieces This work is now in preparation by H. Engelmann, course of preparation will be ready in a few days. It will shortly be ready. It is a compilation of the best and most popular teaching pieces by this favorite composer, and only selected from all his works. None of the pieces will be beyond the second grade of difficulty and a number of first-grade pieces will comprise little dances of all styles, marches, characteristic pieces, etc. All are of a very high quality and character, in addition to their value as teaching pieces, and they cannot fail to interest pupils. We predict a great success for this volume. The special introductory price during the current month is 20c. postpaid, if cash accompanies the order.

Metronomes. During December we shall continue to offer good metronomes at special prices, the kind selected for this purpose being the thoroughly tested American make with attached door. This is an instrument guaranteed to give perfect service, a staple make of which we have sold more than of all the other kinds combined.

Special December Prices. The American metronome without bell, \$2.15; with bell, \$3.15; transportation paid by us if cash is sent with the order.

An Attractive Occupying a unique Gift Book place in our catalog is a collection of "Merry Songs for Little Folks," each song a story and each convertible into a game or musical tableau, with full directions in each case. The book is printed in three colors and embellished with humorous pictures illustrating what the words describe. The aim of the composer and artist was to produce a book for amusement and not for study purposes, so the book is really what the title indicates, a collection of merry songs.

The regular price of this book is \$1.50, but we shall sell a limited number during December at 60 cents a copy, postpaid, if cash is sent with the order; the postage (10 cents on each copy) is additional if the book is to be charged.

Morning Star. This interesting and instructive Retaining Camp. By John Spencer. Now ready and the special offer is hereby withdrawn. Organists and choir directors will appreciate a novelty for a special service at

examination. This work is a careful examination. It will prove very effective. As it is of moderate difficulty, it may be prepared with a limited number of rehearsals. The time of performance is about thirty minutes. We shall be pleased to send a copy of this work for examination to all who may be interested.

Student's Popular Album for Violin and Piano. As announced last month, this work is a special offer is hereby withdrawn. Much interest has been displayed in this volume and the advance sales have been large. We feel sure of its continued popularity. Violin students and teachers and others who have not availed themselves of this offer should not fail to give this work careful examination. We shall be pleased to send copies of this work to those who may be interested in it.

Musical Novelties On another page of this issue is an advertisement of small gifts of jewelry particularly suitable for music lovers because of the notes represented upon them by the artist. The special offer for this jewelry is already assured. All lovers of good drawing-room music, and admirers of Mr. Engelmann in particular, should possess a copy of this volume. We shall be pleased to send it for inspection to any one who may be interested.

Easy Pieces This work is now in preparation by H. Engelmann, course of preparation will be ready in a few days. It will shortly be ready. It is a compilation of the best and most popular teaching pieces by this favorite composer, and only selected from all his works. None of the pieces will be beyond the second grade of difficulty and a number of first-grade pieces will comprise little dances of all styles, marches, characteristic pieces, etc. All are of a very high quality and character, in addition to their value as teaching pieces, and they cannot fail to interest pupils. We predict a great success for this volume. The special introductory price during the current month is 20c. postpaid, if cash accompanies the order.

Metronomes. During December we shall continue to offer good metronomes at special prices, the kind selected for this purpose being the thoroughly tested American make with attached door. This is an instrument guaranteed to give perfect service, a staple make of which we have sold more than of all the other kinds combined.

Special December Prices. The American metronome without bell, \$2.15; with bell, \$3.15; transportation paid by us if cash is sent with the order.

An Attractive Occupying a unique Gift Book place in our catalog is a collection of "Merry Songs for Little Folks," each song a story and each convertible into a game or musical tableau, with full directions in each case. The book is printed in three colors and embellished with humorous pictures illustrating what the words describe. The aim of the composer and artist was to produce a book for amusement and not for study purposes, so the book is really what the title indicates, a collection of merry songs.

The regular price of this book is \$1.50, but we shall sell a limited number during December at 60 cents a copy, postpaid, if cash is sent with the order; the postage (10 cents on each copy) is additional if the book is to be charged.

Morning Star. This interesting and instructive Retaining Camp. By John Spencer. Now ready and the special offer is hereby withdrawn. Organists and choir directors will appreciate a novelty for a special service at

examination. This work is a careful examination. It will prove very effective. As it is of moderate difficulty, it may be prepared with a limited number of rehearsals. The time of performance is about thirty minutes. We shall be pleased to send a copy of this work for examination to all who may be interested.

Student's Popular Album for Violin and Piano. As announced last month, this work is a special offer is hereby withdrawn. Much interest has been displayed in this volume and the advance sales have been large. We feel sure of its continued popularity. Violin students and teachers and others who have not availed themselves of this offer should not fail to give this work careful examination. We shall be pleased to send copies of this work to those who may be interested in it.

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an invitation to become an "Overseas" member of the Authors' Club of London, his list of titles includes such of the most noted British authors. Mr. Lohr, in addition to his duties as an editor, has been and has continued for ten years the Boston Music Bureau, which has become one of the best-known agencies for supplying music to schools with teachers of music and kindred subjects.

Three of the Juvenile M. Thibout Scholastic Annuals (PIANO and VIOLIN) are now vacant, will be open for competition at the annual examination of the National Conservatory of Music of America, Boston, January 27th, 28th, 29th, 30th, 31st, and 1st of February. The scholarships will be given to students who have no less than those that promise distinction as artists. The names of the successful singers now before the public, Lillian Bravert, was a holder of one of these scholarships. The other factors include Oscar N. Y., Harry T. Fins, and the secretary, 125 W. 41st St., New York City, N. Y.

Wanted: Orchestra Players

Young ladies who play concert, flute, clarinet and other orchestral instruments may earn an education by playing in the orchestra at one of the largest and best known colleges for women in the South. Write for information giving account of your training experiences etc.

H. J. PEARCE, Gainesville, Va.

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of recent merit appreciate the beauties of recent anti-metabolic operas, which "Professors of Melodrama," writes, "Practical considers that, however interesting from a technical standpoint, it may not appeal to an audience that class has little hope of making a deep and effective appeal to the musical public."

A SCHOOL for American students of singing has been founded in Paris with a view to including the numerous body of American singers now going to Paris for vocal study. The governing members of the committee and instructors are Albert Carré, Mlle. Lucienne, Mrs. Mme. Emma Calvé, Mlle. Simeoni, and others. The honorary committee includes Louise, among others, Massenet, Hammett, Colonne, Widor, Weingartner and Elton.

LOS ANGELES has many ambitious plans for the coming season. One manager in that city hopes to include a permanent orchestra and the Manhattan Company for a Western trip.

Dr. WELLESER's first recital in New York showed that he had lost none of his power to sway his audience. The opera was promised to be interesting. Hammerstein is said to be prepared to spend \$10,000 on production (this is a son).

Mlle. BLANCHE ABELL's New York debut has been declared a success. She has a voice of very agreeable timbre, and is an excellent tenor.

GRANTVILLE BAYKOV, the noted English composer, conducted his "The Pilgrims of the Minster" at Boston, at its first performance on the 17th of December.

PRESTON has drafted on a title for her new opera, which has hitherto been spoken of as "The Child of the West."

The special course for organists and choralmasters which has recently been started at Columbia University, under the direction of Walter Henry Hall, promises to be exceedingly valuable for organists.

The freedom of the city of Detroit has been presented to Mm. Schumann-Lick, both of the first celebration of Columbia Day, which is observed in that city.

The performance of "Mignon" by the Philadelphia Lyric Society is said to have surpassed all previous efforts made by that society. This is a great credit to the society and to their work in the past has been excellent.

MR. R. H. LANS, whose death was reported some months ago, is said to have left an estate valued at over \$500,000. It is not reported whether all this money was made out of music teaching, but evidently the noted Boston teacher had a shrewd head for business, even though he was a musician.

ONE of the conductors of opera at the Metropolitan, New York, this season, will be Signor Tassio, who was formerly at the Manhattan. The presence, however, was rather obscure by that of Verdi, who is that he is not as well known as he deserves to be.

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We regret to announce the death of Frederick Russell Burnet, who was a student of Harvard, and a composer of distinction. He was one of the most original and successful of his country's "Harvard" but he had in addition a most interesting career, and a large portion of his career to advancing the interests of the American Indians and their music.

SIGNOR CARBON, of New York, has introduced an instrumental "study" and has done so by means of which the tones of a string's are so perfect that they have been called by the composer him to distinguish the inequalities of the tone. This is a study for every level idea-developed singers are usually directed to accompany.

Mrs. TALLI KORN, the Dutch singer, has been seen, heard and victorious in New York. Her first song was a success. Her native Dutch, she has now sung in her own language. She has a beautiful contralto voice, and a very strong temperamental style, which has a delightful sense of humor, and a sense of humor.

CINCINNATI has now succeeded in establishing for herself a permanent orchestra for the coming five years, this operation being a permanent arrangement. Mr. Leopold Stokowski has been appointed conductor, in succession to Mr. T. Dr. Stucken, who has definitely stated he would not return.

Preparedness are being made in Berlin for the production of Arthur Nevin's opera, "Pala."

Preparations are being made in Berlin for the production of Arthur Nevin's opera, "Pala."

THE ETUDE



New Farrar Records. Wonderful records of a singularly beautiful voice. Striking examples of the great progress recently made in the art of Victor recording.

Victor Gramophone Records. The most popular records of the world.

MUSICAL AUTHORS A Game Designed to Assist in Musical Biography. HOLDING PRICE 20 CENTS, POSTPAID.

60 new for a sample copy of the Musical Author's Game. Special notice for the first time.

CLASS PINS Special designs for musical clubs and classes. BENT & BUSH CO., 15 School St., Boston, Mass.

ZABEL BROTHERS MUSIC PRINTERS AND ENGRAVERS. 111 Mack Block, Milwaukee, Wis.

Send for Illustrated Price List and Sample Copy. THE N.W. SCHOOL OF MUSIC.

PROFESSIONAL DIRECTORY

Artists and Teachers section listing names like Andrews, Becker, Bernatta, Cullis, Davis, Day, Denison, Devine, Lena Doria, Gilbert, Griggs, Hagerty, Haught, Ireland, Kroeger, Melville, Monzel, Moulton, Nichols, Petersilia, Potter, Salmon, Shryock, Sternsdorff, Tilden, Tracy, Wheeler, Whistling, Wilder, Winkler, and various conservatories and studios.

CALENDARS

Calendars section including 'The World of Music' by Theopress, 'Sweetheart Violet' by The Oporth Music Co., and 'Pianists Wanted' by Knack Studio of Music.

THE WORLD OF MUSIC.

Article about the American-English opera, mentioning composers like Paderewski and Wagner, and the efforts of the American Conservatory of Music.

LESSON COURSES FOR THE PIANO

Advertisement for piano lesson courses by Theopress, priced at \$1.00, emphasizing individualized instruction and technical progress.

ECCENTRIC FINGERING.

Article discussing fingering techniques, particularly Chopin's methods, and the importance of understanding the 'why' behind fingering choices.



Advertisement for Niles Bryant School of Piano Tuning, featuring 'Corvalescence Nature's Craving Work' and 'Sanatogen'.

SANATOGEN THE FOOD-TONIC

Large advertisement for Sanatogen, describing it as a food-tonic for recovery and health, and listing various schools and piano companies.

PIANISTS WANTED

Notice from Knack Studio of Music seeking pianists for lessons and recitals.

CARRY A CHRISTMAS MESSAGE

Notice from The Philadelphia Home for Retired Music Teachers regarding a Christmas message project.

AN IDEAL Christmas Gift

Advertisement for 'Theopress' as a Christmas gift, highlighting their musical publications.

COMPOSER'S GUIDE

Advertisement for 'Theopress' providing information for composers, including contact details for J. L. Frank Company.

THE BIRTH OF CHRIST

Notice from Clayton F. Summy Co. regarding a Christmas play script.

HOW TO PLAY DANCE MUSIC

Advertisement for 'How to Play Dance Music' by John Frederick Barth.

A SHORT CHRISTMAS CANTATA

Advertisement for a Christmas cantata by Louis F. Gottschalk.

THEO. PRESSER

Contact information for Theo. Presser, publisher of musical works.

PIANO FRAUDS!

Warning about piano frauds and the importance of buying from reputable sources like Theopress.

THEOPRESS

Advertisement for Theopress, listing their address and contact information.

Large advertisement for 'Theopress' featuring 'How to Play Dance Music', 'A Short Christmas Cantata', and 'Piano Frauds!', along with contact information for Theo. Presser.

YOUR MUSIC IS TORTURE!

It will take one minute to repair it by using MULTIN-IN-PARTY BINDING TAPE... Theo. Presser, Philadelphia, Pa.

A New Christmas Cantata FOR CHURCH USE The Morning Star

By JOHN SPENCER CAMP For Solo, Chorus and Organ Time of Performance... Thirty Minutes

A charming Christmas cantata consisting of twelve movements, for soprano, alto and tenor... THEO. PRESSER 1712 Chestnut St. Philadelphia, Pa.

INCORPORATED 1900 THE PENNSYLVANIA College of Music DEGREES OF MUSIC CONFERRED 1511 Girard Avenue K. H. Candler, Pres.

Child Garden Music School

Normal Classes in Kindergarten Music at Middle... MISS SOPHIE JONES 503 Huntington Chambers, Boston, Mass.

LESSONS BY MAIL PUBLIC SCHOOL MUSIC PREPARING FOR SUPERVISOR

THE PUBLIC SCHOOLS OF NEW YORK CITY... E. F. MORIS NEW YORK

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A Practical Course. Thoroughly tested by scores of Teachers and Students... L. O. MAAS, Secretary, 11 West 36th Street, NEW YORK CITY

LEARN TO COMPOSE... THEO. PRESSER'S PRACTICAL COURSE... Includes illustrations of musical notation and instruments.

TAUGHT BY MAIL, SUCCESSFULLY, PRACTICALLY, QUICKLY... Wilcox School of Composition, Box C, 225 Fifth Ave., New York City

S. REID SPENCER Director Theoretical Department... Harmony, Counterpoint and Composition Taught by Correspondence 449 West 22nd Street NEW YORK CITY

HARMONY AND COMPOSITION LESSONS BY MAIL... ALFRED WOOLER, Mus. Doc. 322 West Ulca St. BUFFALO, N. Y.

Portrait of a man in a suit, likely Alfred Wooler.

SOME CHARACTERISTICS OF GOOD MUSICAL ADVERTISING.

BY GEORGE C. BENDER.

The following extract from Mr. George C. Bender's book entitled "Dollars in Music," which is in preparation for publication...

BREVITY.

One of the main considerations of a good advertisement is its brevity. The good advertisement is terse and short.

PLAINNESS.

Your advertisement must first of all be understandable. Avoid technical terms as much as possible.

INDIVIDUALITY.

The selection of illustrations, elaborate borders, and in fact the entire constructive arrangements of an advertisement...

DURING SLEEP.

The activities of the day cause more or less waste of tissues in the human organism, which is repaired at night during sleep.

ATTRACTIVENESS.

The principles of attractiveness and individuality are intimately related. Even the use of a portrait of an unusually handsome man or woman does not necessarily make an advertisement attractive.

The advertisement of the musician ornamented with elaborate and exaggerated designs cannot be classed as individuality, although they may be conspicuous.

PLAINNESS.

Your advertisement must first of all be understandable. Avoid technical terms as much as possible.

DIRECTNESS.

The shortest distance between two points is a straight line. "Beating around the bush" means of expression are expensive in more ways than one.

ON A CHANGE OF LOCATION.

At the end of every season a large number of music teachers look for a new location, and the query, Why naturally presents itself.

DURING SLEEP.

The activities of the day cause more or less waste of tissues in the human organism, which is repaired at night during sleep.

ATTRACTIVENESS.

The principles of attractiveness and individuality are intimately related. Even the use of a portrait of an unusually handsome man or woman does not necessarily make an advertisement attractive.

People are not in the habit of reading advertisements for their entertainment. If you can attract them by entertaining them, all well and good, but first of all remember that people read advertisements primarily for selfish purposes.

Your advertisement should be studied at convenient times and again with a view to improving its directness and brevity.

ATTENTION.

As all good advertisements must be directed toward a specific class, the first consideration is to attract the attention of this particular class.

The principle of attention is to draw the mind from things in general to one thing in particular. This may be done in many ways.

BY A. K. CLIFFINGER.

At the end of every season a large number of music teachers look for a new location, and the query, Why naturally presents itself.

It will be seen then that those things which make for success or failure are largely within the teacher, and they who are in a matter where he will confront him no matter where he goes.

Optimizes the real reason for moving is that the teacher is a "roamer." The migratory microbe is in his blood.

I submit the proposition that the less a professional man moves about the better it is for him.

In order to be successful one must establish confidence. This takes time. In moving from one locality to another much time is lost, and the work of establishing confidence has to be repeated.

MADAME AMÉLIE PARDON

Authorized Professor of the Royal Conservatory of Music of Brussels, Belgium

JEWELRY FOR MUSIC LOVERS

Gifts at small prices. Sterling silver, gold or silver finish. Ladies' Bracelet or Cuff with Diamonds. THEO. PRESSER 1712 Chestnut Street, Phila.

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Gifts at small prices. Sterling silver, gold or silver finish. Ladies' Bracelet or Cuff with Diamonds. THEO. PRESSER 1712 Chestnut Street, Phila.

New York School of Music and Arts 58 W. 97th St. RALFE LEECH STERNER, DIRECTOR

BURROWES COURSE OF MUSIC STUDY. Kindergarten and Primary - Instruction for Teachers by Home Study. KATHARINE BURROWES, Eastern Address, P. 592 Carnegie Hall, New York City

VIRGIL

Mr. and Mrs. A. K. Virgil will spend the season 1909-10 in New York

Re-opening of the Virgil School of Music

in new and commodious quarters, Monday, Oct. 11th. Entrance examination and enrolment, Saturday, Oct. 9th. New prospectus now ready.

Institute of Musical Art of the City of New York

Advanced course for talented students in all branches of Music. PIANO, VIOLIN, SINGING and Grand Opera School, TENNIS, GOLF, etc.

AMERICAN INSTITUTE OF APPLIED MUSIC

EDGAR O. SILVER, President. HATFIELD COLLEGE OF MUSIC. HATFIELD COLLEGE OF MUSIC. HATFIELD COLLEGE OF MUSIC.

MRS. A. M. VIRGIL VIRGIL PIANO SCHOOL AND CONSERVATORY

Enrollment dates for Fall Term Sept. 16th, 17th and 18th 21 W. 16th Street NEW YORK

PEABODY CONSERVATORY OF MUSIC

Endowed. Thoroughly equipped. Recognition of high standard is shown in demand for Peabody Alumni for musical positions throughout the United States.

Crane Normal Institute of Music

Training school for supervision of music. Voice culture, sight-reading, etc. including harmony, counterpoint, etc.

"Etude" Music Club Buttons

One inch in diameter, each containing a portrait of Beethoven, Mozart, Mendelssohn, Chopin, Schumann or Liszt.

FREE MUSICAL SCHOLARSHIPS

Three of the Jeannette M. Thayer Scholarships for \$1000.00 each. Applications for the year 1909-10 now open.

BURROWES COURSE OF MUSIC STUDY. Kindergarten and Primary - Instruction for Teachers by Home Study. KATHARINE BURROWES, Eastern Address, P. 592 Carnegie Hall, New York City

The Fletcher Music Method for both Teachers and Children



HOME AND STUDIO OF MRS. FLETCHER-COPP, Corey Hill, Brookline, Mass.

Twelve years ago, under the auspices of the New England Conservatory of Music, Evelyn Fletcher—now Mrs. Fletcher-Copp—introduced her system of teaching Music to children in America.

Mrs. Fletcher-Copp studied for five years abroad, and since the invention of her unique musical teaching appliances she has returned three times on lecture trips to England, Germany, Belgium and France.

The Fletcher Music Method lays a solid foundation in Music. Students and Teachers alike gain the ability to read rapidly, to analyze, transpose and modulate, AND FOR A PURPOSE.

What some great Musicians and Educators have said of the Fletcher Method

DR. LYMAN ABBOTT, Editor of the Outlook: "It seems to me more than a Method; it is a revolution and covers Music education from a more drill and dogmatic into an inspiration and a life."

HARVEY WORTHINGTON LOOMIS, Composer: "How any Music Teacher could ever allow young pupils to struggle on in the old stultifying grind after seeing your ingenious invention is beyond my comprehension."

THE LATE DR. ANAGNOS, Director of the Perkins Institute, Boston: "Obviously this Method is an offspring of the Philosophy of the new education, and by a careful study of its principles no one can fail to be convinced of the naturalness of its arrangements and of its inestimable value."

WILLIAM A. WHITE, Musician and Author: "I am very sure that pedagogically and musically, from the highest and strictest standard of results of education and music, the Fletcher Method is absolutely the best."

Applications for the First Normal Class of 1910 can now be received. EVELYN FLETCHER-COPP, 31 York Terrace, Corey Hill, Brookline, Mass. or Box 1336, Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

DUNNING SYSTEM OF MUSIC STUDY FOR BEGINNERS MAKES YOU A SPECIALIST PRACTICAL and ARTISTIC in THEORY and APPLICATION

Presenting a new world in music alike to beginners and advanced pupils. "Progress," the 20th century slogan alone every line of human interest and endeavor, has never been more thoroughly and practically exemplified in educational lines than in the Dunning System of Music Study for Beginners.

Mrs. CARRIE LOUISE DUNNING, 526 Delaware Ave., Buffalo, New York

Miss Gertrude Paine, a well-known teacher on the Pacific Coast, and the only authorized teacher of the Dunning System on the Coast, will hold a normal training course for teachers in Houston, Texas, January 4th, under the same conditions as Mrs. Dunning conducts the class.

THE SCHOOL OF MUSIC-EDUCATION AND ELEMENTARY SCHOOL CALVIN BRAINER CADY, Principal, BOSTON, MASS.

MUSICAL KINDERGARTEN METHOD

For the Nursery and the Class Room. Especially Designed for the Use of Mothers and Music Teachers by DANIEL BATCHELOR and CHAS. W. LANDON. Price, \$1.50

THIS is the first complete Musical Kindergarten Method ever published. It is a concise, practical manual, a logical exposition of the art of teaching music to the young in a pleasing and attractive manner.

This method uses various devices to awaken and to hold the interest of the little child, but this is not its sole purpose. The aim is to develop the subject in conformity with the natural bent of the child's mind, largely in the spirit of play, but these playful devices are simply illustrations, useful because they illustrate the subject to be taught.

Music is now an essential factor in general education. Consequently the music teacher must keep pace with all advances in modern methods. By the use of this working young children may be started in music far earlier than is ordinarily the case, and a valuable foundation laid for future work.

Theodore Presser, 1712 Chestnut St., Philadelphia



MIRTH AND MUSIC With Humor and Anecdote

A COMPOSITE SINGER.

These used to be a mania for printing a lot of photographs on top of one another and calling the result a composite. So we had composite statesmen, clypeymen, artists, athletes, assassins—what not. Being everything in general they looked like nothing in particular.

For instance, to compose a ravishing nugget of vocalism: Take five golden beads—those of Ferrazzini's; five peppy cadenzas of Sembrich's; add a sufficiency of Destinn's dramatic recitation, Fremstad's warm human tone, Pressler-Graff's middle voice, and a mixture of the poignant notes of Schumann-Heink's lower voice with Louise Homer's deep contralto.

Now there is a singer as is a singer. The same method could be applied to the men with profit. Take Caruso's top notes and Boneri's art, Zentelli's fire and Terzani's sang her upward runs in superlatum fashion that if she were in a conservatory would be refused a diploma.

Several critics avowed that while Mary Garden's physique was a feast for the eyes, her high notes gave them the cratches. They usually say that, though Emma Eames' beauty fires the blood, her

voice and dramatic work brings icicles to the brow. They complained that while Calvé's interpretation of "Carmen" was dramatically thrilling, her impersonation was about fifty pounds too heavy. Cavalieri's graceful charm has led the music critics to refer to her to the art critics, since they have found her musical behaviour faulty.

Now suppose—alas, we can only suppose—that we were permitted by the anti-ivory league and the grafter's union to dissect and analyze, then synthesize and reassemble the choicest traits of each of the cohort of geniuses at the two opera houses. It were a consummation devoutly to be wished! As Omar might have said:

"Ah, love, could you and I with fate conspire To grow this kind of characters entire, Wouldst thou surrender to that fated hour, Remold it nearer to our heart's desire?"

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"Ah, love, could you and I with fate conspire To grow this kind of characters entire, Wouldst thou surrender to that fated hour, Remold it nearer to our heart's desire?"

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